

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

NO. 554 / JUNE 1 - JUNE 7, 2006 | FREE
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NEXTFEST

Get the goods on Edmonton's Next Generation Arts Festival
with *Vue's* extensive Nextfest coverage / 12

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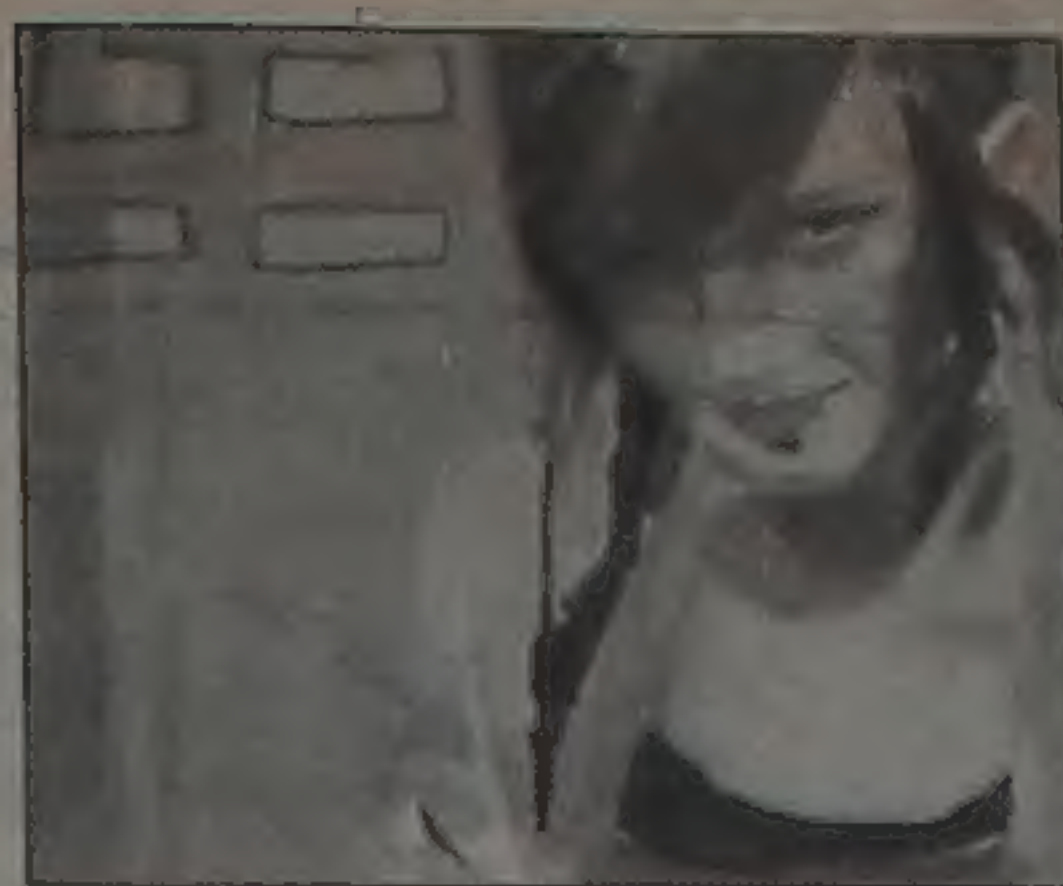


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NEXTFEST / 12

"I believe that the potential exists right now that, within 10 years, 15 years, the Citadel Theatre could be full of local playwrights—an entire season of Edmonton writers, on every stage." — Steve Pirot, Nextfest artistic director

NEWS



IT'S BIKE MONTH! / 7

"Whether you cruise through the shops in your single speed bike, or whether you're a hard-core racer with bugs in your teeth and Lycra pants, the idea is you can come together and celebrate cycling." — Claire Stock, City of Edmonton transportation engineer

FILM



INDIAN SUMMER / 27

"They thought, 'Is this going to be Hollywood coming in to whitewash everything?'" — Gil Cardinal, local director

MUSIC



MIC FIGHT MC BATTLE / 32

"The reaction I hear is, like, 'Why is he doing it? He's not that great, his rhymes aren't good, his beats aren't mixed right.'" — Vanessa Weir, local rapper

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week, a few of you helped us "unloead" some CDs by spotting typos in this here blurb, as well as "Moun-tiantops" right on the cover. How would you say that? "Mounshantops?" As always, it's a pleasure to hear from y'all. Thanks for reading!

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ALL SHOW DETAILS ARE AT SIDETRACKCAFE.COM

Cracking down on Whyte trash

ROSS MOROZ / ross@vueweekly.com

Following the Oilers' series-clinching victory over Anaheim on May 25, roughly 50 000 people crowded onto Whyte Avenue, smashing bottles, vandalizing businesses, destroying bus shelters and telephone booths, shouting at women to expose their breasts, lighting bonfires in the middle of the street and then throwing bottles at the firefighters trying to douse those fires.

The attending police officers mostly stayed on the periphery (one officer told the *Journal*, "It's not worth it—we don't want to die"), eventually charging only five people.

Since then, the chief of police and the mayor have been meeting with other officials to devise a strategy for dealing with hooliganism before the Stanley Cup Finals begin, admitting that the officers present on Saturday had no plan to deal with the melee. They literally had no idea what to do.

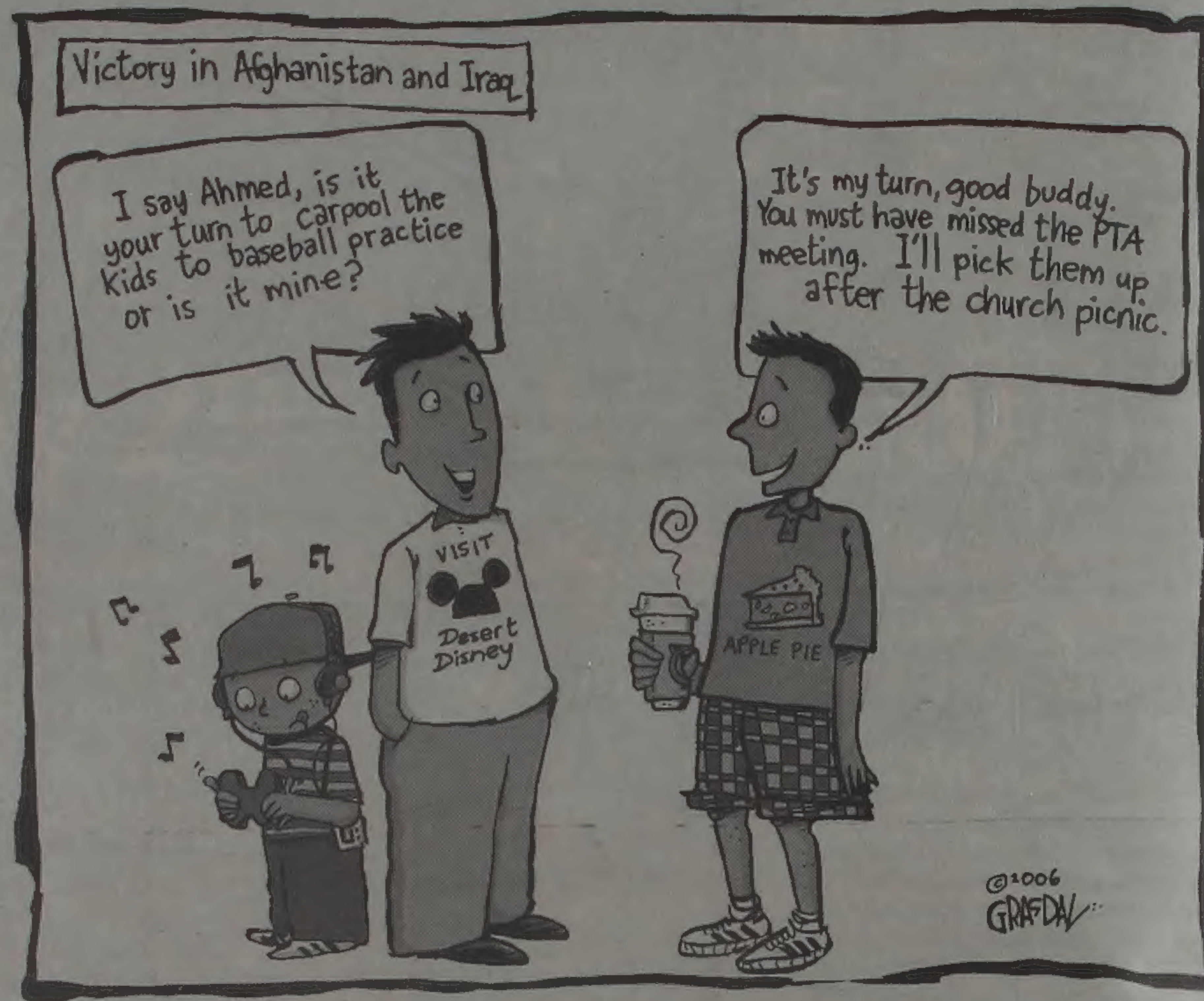
This seems a little strange, considering that the police don't seem to have such a hard time making up their minds most of the time. When 50 000 protesters took to the streets of Quebec City during the FTAA summit in 2001, police and military responded with thousands of canisters of tear gas and hundreds of rubber bullets, arresting over 400 people despite the lack of a bonfire or of drunken, baseball-capped mouth breathers yelling "show your titties for Smytty!"

Locally speaking, police don't hesitate much when forcefully apprehending intoxicated homeless men on Jasper Avenue or ticketing skateboarders in Churchill Square or tackling jaywalkers crossing Whyte Avenue.

To be fair, I'm not advocating what the police call "excessive force" to deal with idiots on Whyte. What I do find interesting, though, is the incongruity between how police approach left-wing protesters or drunken street people or teenaged skaters (all of whom are, admittedly, breaking the law) and the mostly white, male, middle-class, suburban hooligans who are wantonly breaking the law in celebration of a hockey victory.

It's just a thought, but I suspect that the cops would have much less compunction about, well, acting like cops if the hooligans were thought of not as "hockey fans" but simply as "rioters" or "protesters."

Vive les Oilers, comrades. ♡



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MAIL LETTERS

APPLAUSE DUE FOR LOOK AT CRISIS PREGNANCY CENTRES

I'd like to congratulate Emma Sasse on her cover story about pregnancy crisis centres ("Picking a crisis centre takes a pregnant pause," May 18 - 24). Well done!

Your work should be celebrated. Reporting such as this is very much valued in my books.

PETROS EFSTATHIOU

CO-OPS ALREADY OFFER COMMUNITY LIVING IN EDMONTON

Your headline last week ("Co-housing group aims to bring 'deliberate community' to the city," May 25 - 31) caught my eye as it, and the accompanying article, give the impression that the notion of 'combining the autonomy of a private dwelling with the advantages of living in a shared community' is a concept that is new to Edmonton. In fact, that is one of the principles of housing co-ops, of which there are about 30 in the city.

While the emphasis on shared living space may be somewhat unique to the co-housing concept, most other aspects mentioned in the article are very similar.

Co-ops vary in design from townhous-

es to apartments to small suites in converted older houses, but in all cases interaction with neighbours is encouraged through participation on various committees, as well as through social and community events.

As in co-housing, co-op members attend meetings, participate on various committees, and have a say in the management.

Like the proposed co-housing initiative, co-ops strive for a strong mix of ages, incomes, and types of families. Here in Keegano, our residents range in age from infancy to over 90 years old, and include individuals with disabilities living on AISH, single-parent households, two-parent families, seniors, working professionals and people from various ethnic backgrounds.

Perhaps the biggest difference between the two is cost. A key feature of housing co-ops is their affordability. Operating costs are kept low because members participate in the management of the co-op, and co-ops are run on a non-profit basis.

Moreover, through operating agreements with CMHC and various levels of government, subsidies are often available to those on low incomes, helping bring diversity to the community.

While I applaud any initiative which would give people greater options in housing and wish the group success with their endeavour, those interested in finding a sense of community might wish to

investigate whether a housing co-op might provide the right fit for them. MARIE SEDIVY, Keegano Housing Co-operative

FARMWORKER SAFETY SHOULD GET A MENTION IN INDIE MEDIA

The recent article ("Legislature's out for summer ... and fall," May 25 - 31) did not mention a topic that was included in question period on the last day of sitting.

The topic of farm safety was brought up by the New Democrats, Liberals and Conservatives. It was even mentioned in the budget debate by Liberal MLA Dr David Swann as a basic human rights issue.

It was disappointing to be shut out of the mainstream media, but even more of a disappointment to be left out of independent media.

It is a disservice to your readers to fail to inform them of the failure of this government to provide basic human rights to Alberta's farmworkers.

ERIC MUSEKAMP, Farmworkers Union of Alberta

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

This is the new green revolution

BUMPER CROP OF LOCAL ALTERNATIVES ARE GROWING FOOD SECURITY AND COMMUNITY

SCOTT HARRIS / scott@vuwweekly.com

Just a few generations ago, people living in Edmonton grew much of their own food.

For immigrants arriving in the city from Europe, planting fruit trees or starting a garden was an important first step in establishing a sense of place in a new community.

Planting seeds was a ritual of spring, followed by the bounty of summer and the autumn canning and pickling in preparation for the winter months.

Today, a global system of trade in food sees Canadians in the Okanagan eating apples from New Zealand, Mexicans eating corn from the United States and supermarkets in Edmonton filled with exotic fruit in the dead of winter.

But there is growing unease about the system we have created—a system that is incredibly dependent on cheap fossil fuels—and a movement back to the ideas of local food sustainability that previous generations lived by.

"You look at how tightly linked we are to this chain of supply from Mexico, California and farther afield," says Ron Berezan, founder of The Urban Farmer. "If you interrupt that chain for one of many reasons—drought, fossil fuel crash, disasters or just rising prices—then we'll see we're too dependent."

Creating sustainable, local food options is why Berezan started his business, which helps families in Edmonton explore how to grow some of their own food through classes, consultations and yard design focusing on "edible landscapes."

"If there are more people that know how to grow some food, it contributes to food security for communities, for families, for our population," Berezan says. "We've had a couple of generations of people where the whole world food system has put food on our plates, but then we don't know how to grow our own food anymore. There's this loss of accumulated knowledge of how to grow food in this particular place, and that's a concern."

Reclaiming that knowledge by growing your own food has many benefits.

"I definitely hear from a lot of people who are interested in health," Berezan says. "You know how that food is produced. There's no question that it's safe and good."

"Some people are economically motivated as well. At a certain point, you can start to save a significant amount of money by growing your own food. You look at a tree over its life of 50 or 60 years—the amount of organic fruit that's going to give you is an incredible investment for your \$60 tree."

With even a small amount of space, Berezan says that a carefully planned garden which includes techniques such as a vertical growing and

NEWS FOOD

different elevations can produce an incredible amount of food in a typical yard.

Berezan encourages people to combine food production with garden

contributing the food for an average family of four in releases about eight tonnes of carbon dioxide annually.

"You want to cut greenhouse gases? If you could grow 10 per cent of your own food in your yard, which you could if you applied yourself to it, that's a pretty significant whack," Berezan says.

tator Susan Penstone says that from just 11 community gardens in 1998, the network has grown to 51 gardens this year, with another 15 communities interested in starting gardens of their own.

The gardens, typically a mix of individual and communal plots, cover over 530 000 square feet of land in the

organic, providing an affordable alternative for those with concerns about pesticide and herbicide use.

For some low-income families, a community garden is also an important way to access organic food, which can be up to 40 per cent more expensive than regular produce, without breaking the bank.

"If they can grow a bit of food, it means there's less for them to purchase at the store. If they're having trouble making ends meet, it's a way of bridging that gap."

FOR URBANITES lacking a green thumb or access to land in the city, building local food security often means connecting directly with farmers.

Farmers markets are popular in many communities in the city, and the Old Strathcona Farmers Market alone draws an estimated 10 000 customers each Saturday to buy directly from farmers in the Edmonton area.

Another way to bridge the urban/rural divide that is gaining popularity is community supported agriculture, or CSA.

The idea is simple: people in the city connect directly with farmers and purchase shares in the farm at the beginning of the growing season. Each week, the farmer delivers a mixed basket of produce to a central location in the city for pick-up by members.

The cost of the produce typically falls between wholesale and retail prices, and members can reduce their share price by volunteering on the farm.

The CSA concept was started in Japan in the '60s, when a group of homemakers approached nearby farmers with the idea to exchange financial support for fruits and vegetables. They called it *teikei*, which translates as "partnership" or, more eloquently, "food with the farmer's face on it."

Graham Sparrow is a farmer who runs Sparrow's Nest Organics, one of several CSA farms in the Edmonton area. He says that, like the *teikei* in Japan, his farm is about creating a partnership.

"The idea is to get people in urban centres to connect with the land more. As people get more and more alienated from the food sources that they choose from, they tend to forget not only where it's grown but how it's grown and how much work it takes to get food from soil to table."

CSA members are rewarded for their investment with a greater variety of produce, because, unlike supermarkets, local farmers are not limited to varieties selected for ease of packaging, long shelf life and uniformity.

"Retail outlets tend to just supply the basics," Sparrow says. "You'll get one variety of cabbage, we grow five varieties. We grow seven or eight



aesthetics by planting trees, shrubs and other plants that are both beautiful and food producing.

But perhaps the biggest benefit of practicing urban agriculture is the reduction in the ecological footprint of a meal.

According to the David Suzuki Foundation, the elements of a standard North American meal travel over 2 400 km from field to fork. Producing, processing, packaging and dis-

"You walk out your back door, you go pick some tomatoes, you put them in your salad. There's just nothing like it."

AS MORE AND MORE Edmontonians are transforming their yards into urban farms, communities are transforming vacant lots and unused land into fertile gardens throughout the city.

Community Garden Network facili-

city and are cared for by an estimated 2 500 people each season.

Penstone says most people get involved to cultivate something more than just food. "I honestly think that most people garden in a community garden because they want to garden with other people," she says.

But community gardens do also play a role in broader food issues.

Penstone points out all but one community garden in Edmonton are

CONTINUES ON PAGE 11

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Harping on the media: PM and press gallery tussle

NEWS MEDIA

TYLER MORENCY / tyler@vuwweekly.com

The Ottawa press gallery and the prime minister's office have always had an antagonistic relationship of give and take, but Stephen Harper says he'll give a lot less at Ottawa news conferences from now on.

On May 23, Harper announced \$140 million in aid for Darfur at a Parliament Hill press conference, but refused to answer reporters' questions unless they first submitted their names and credentials to Harper press secretary Dimitri Soudas. Twenty journalists walked out in protest of the new rules, bringing a simmering feud between the new government and the Ottawa press gallery to a boil.

Yves Malo, president of the parliamentary press gallery, told the Canadian Press in an interview about the feud that the media cannot accept rules that would allow the prime minister to play favourites and control the questions they are able to ask.

Harper has even gone a step further, saying he will bypass the Ottawa press altogether, and will speak only to local media in the future.

"Unfortunately the press gallery has taken the view they are going to be the opposition to the government," Harper said in an interview last week with A-Channel in London, Ontario.

Harper added that it's only the media that really cares about his recent treatment of the press gallery.

"I don't think the story is really of much interest to ordinary people."

Paul Schneiderei, president of the Canadian Association of Journalists (CAJ), disagrees, saying the issues at stake are critical ones to Canadians.

"In a democracy, freedom of expression is vitally important. Freedom of the press is enshrined in the charter," he says.

"People need to be informed; people need the right to ask questions and expect answers from elected officials," he says, adding that every citizen without the time to ask questions for themselves is why the media is important.

"The media exists to be a conduit, to inform the public's right to know," Schneiderei says. "When those in positions of power treat the media as if they don't have the right to ask questions or if they want to control the flow of information to the extent where they don't want questions from people—questions they don't like—I would suggest they are thinking far too short term. They are missing the larger point here."

DESPITE the Conservative's latest efforts to manage the news, Schneiderei says it's always difficult to get sensitive information no matter which party is in power.

"Journalists had battles for years with various government departments

to release information that was clearly in the public's interest. The only thing that's different at this point is that the prime minister's office seems to want to take this to another level and be even more overt in trying to control the message," Schneiderei says.

"Frankly, I think it's idiotic," he says. "It's not that journalists are out to get them, it's that journalists by nature are very curious people. Stories will get out. Information will get out. It always does... History is replete with attempts to hide information or keep it under wraps. It doesn't work."

During the federal election five months ago, Harper campaigned on a platform of accountability and transparency, and Schneiderei says his current stand with the media contradicts those principles.

"It's completely contrary to what he promised," Schneiderei says. He admits the proposed Accountability Act is an improvement but stresses the important role the media plays in government accountability. "If you're going to be open and accountable, that means still meeting with the parliamentary press gallery."

JOHN CHURCH, a professor of political science at the University of Alberta, says Harper is attempting to move away from the relationship with the news media formed by the previous Liberal government.

"When any political party stays in power for a long period of time, the tendency is to develop a closer relationship with the press," Church says. "He wants to redefine the relationship of the prime minister and the popular press."

"There's clearly an effort on the part of political leaders to manage the media spin much more aggressively and much more overtly than has perhaps there has been in the past," Church says.

He adds that the press is dependent on the politicians to provide them with access to information, while the politician is dependent to the press to portray them in a favourable light to the public.

But, Church adds, because the media immediately broadcasts the news over the internet, radio and television, the government is under pressure to control the public's opinion.

"When a politician makes a mistake and the media are there, it's broadcast almost instantaneously," Church says. "Governments have always tried to manage the media spin. It's just become more apparent with media now."

Prime Minister Harper couldn't be reached for comment as of press time. ▀

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DEPART



ARRIVE

Save More Than You Think.





A month-long party for pedal-pushing people

CHLOÉ FÉDIO / chloe@vuwweekly.com

With the days getting longer and the weather getting warmer, Edmontonians of all stripes are spending more time outside. But one group in particular has focused their attention on all things bikey, dedicating the entire month of June to ecologically-friendly outdoor cycling.

Karly Coleman of the Edmonton Bicycle Commuters Society explained that although Bike Month is set in the summer, this does not preclude cycling as a preferred method of transportation all year round.

"You can also incorporate cycling into your daily commute; you can easily make exercise and transportation a big part of your environment," Coleman said.

"It's easy enough to take 20 extra minutes in the morning and cycle to work than it is to spend five or 10 minutes driving—zoom! Well, do you remember getting there? Do you remember what you've seen? There's a total serenity sometimes to cycling to and from work, and you can develop a beautiful transformation method."

This year features the fifth annual Bikeology Festival, which started out as a small, independent celebration in July, but is now the centrepiece of Edmonton's celebration of national Bike Month, which is hosted in cities across Canada in June.

Claire Stock, who works with the City of Edmonton as a transportation engineer, says the event is a good way to bring like-minded people together.

"Whether you're a mountain biker or whether you cruise through the shops on your single speed bike, or whether you're a hard-core racer with bugs in your teeth and Lycra pants, the idea is you can come together and celebrate cycling," Stock said.

BY PROMOTING CYCLING, the festival

NEWS BICYCLES

hopes to encourage people to move towards a more sustainable mode of urban transportation.

"Alberta has a bit of a car paradigm, and that's not going to change until oil becomes so astronomically expensive that it doesn't make sense to drive your car," Coleman said. "You need to consciously make a choice to use a vehicle, and it doesn't necessarily have to be a gas-consuming vehicle—you do have an alternative."

"A vehicle can be very handy for hauling certain things; it's more about, if you're going three blocks, well, maybe think about getting out and walking, you know, create a workable city where people don't drive absolutely everywhere," Stock added.

BIKE TO WORK BREAKFASTS, just one event on a packed calendar, will reward riders with coffee and donuts on their morning commute, while offering maintenance and bike check-up services as well as information about safe cycling.

"We do recommend that you take a course to learn how to ride in traffic because education is really important," Coleman said.

"It's a fallacy to believe that everybody knows how to ride a bike—that's just not correct."

Stock went on to say that cyclists tend to take more risks in the summer, causing potentially dangerous situations.

"This time of year is the scariest time as a cyclist, because you've got cyclists who aren't very skilled at riding on the road, doing crazy things and pissing off the drivers," Stock said. "In winter people remember it's a skill to drive, and they drive to the conditions. I feel safer in winter."

Bike Month events also feature

three interactive discussion nights to talk about cycling issues, including winter riding, effective cycling and basic bike mechanics.

Stock explained that Edmonton's wide roads are especially accommodating to cyclist, but that it's important for drivers of both cars and bikes to respect the rules of the road.

"Riding a bike is just like riding a car: you obey the same rules and apply yourself the way that you would drive a car defensively," Stock added. "Be predictable and not swivel off the road,

and signal where you want to go."

On the first and last Friday of June there will be "mocktails"—power smoothie cocktails blended by a bicycle-powered blender—at Ezio Farone Park near the High Level Bridge to get cyclists through the last leg of their commute home. Bike Month will also feature screenings of several bike-themed movies, including an outdoor ride-in drive-in.

For a full calendar of events and more information, cycle on over to www.bikeology.ca.

Share and share a bike

SCOTT HARRIS / scott@vuwweekly.com

When Scott McAnsh moved from Toronto to Edmonton a few years ago, he may not have missed the smog and the rats, but he did miss having access to a bicycle whenever he needed one.

"It seemed like a really good idea," McAnsh says of the bicycle sharing cooperative he belonged to in Toronto, "because bikes are an ideal way to get around cities. Having bikes there that you can easily access encourages more people to get on bikes."

So a few years after moving to the city he got together with a few friends and formed the People's Pedal, Edmonton's first bicycle sharing society, last July.

"It seemed like something that could work in the city centre where there's enough population and there seemed like there was some interest there," McAnsh recalls.

Modeled after a number of bike cooperatives around the world, but especially the one McAnsh belonged to in Toronto, the society gives

members access to bikes spread out at various stations throughout the downtown and the southside.

Members, who pay a \$25 annual fee to join, are given an access code that allows them to borrow the bikes to run errands or to get from A to B, before returning the bike to any station in the city when they're done.

McAnsh says that the society currently has over 50 members using the signature red People's Pedal bikes.

"The bikes are constantly moving around, so they get used daily by someone," he says.

In fact, the concept has proven so popular that the group is celebrating their one year anniversary (albeit a month early) on June 3 by launching three new bike hubs.

The new stations, located at the corner of Whyte Avenue & 109 Street, at Telus Plaza and near the Grandin LRT, join the eight stations already in use.

Visit www.peoplespedal.org or more information on joining the People's Pedal.

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May 27, 2006—Back behind the bonfires

RANDOM

DISPATCH

DARREN ZENKO
dispatch@vuwweekly.com

"You want to maybe take it down a bit? I don't want a fuckin' riot in here."

Sue Kiernan, mistress of the Black Dog, has an unusual glimmer of worry in her eyes; outside the window, illuminated by the strobing of fire-engine flashers and cop-car party lights, tens of thousands of de-individualized mob-nodes are hooting, screaming and waving, spilling their psyches into a mass vortex that'll eventually result in smashing, burning, public sex and hundreds of inches of shocked—shocked!—newspaper editorializing.

The steady stream of Metallica, Maiden, AC/DC, Danzig and Slayer I've been throwing down no doubt seems a worrying soundtrack.

But, you know ... keep the customer

satisfied, right? When a grinning oilpatch hoser with the twin blazes of stag-party fever and a hometeam Western Conference win burning in his breast slaps a fiver on the faders, straight-up paying for "Master of Puppets," what's a responsible DJ to do?

"Sorry, buddy; you've had too much rocking already. How's about this chilled-out Herb Alpert remix, instead?"

As it turns out, the fella was down with the Alpert, too. Sue needn't have worried about her crowd, at least no more than usual (which is kind of a lot); at this improbably, impossibly late stage in the Oilers' playoff run, the people who stay inside the bars after the horn blows are the mellow ones, the genial partiers. The beerlights are an oasis, a refuge for the people who've long since whooped their whoos and just can't take that street scene anymore—a growing demographic.

Fuck, is this city ever exhausted! Has it

only been a month since the miracle of a first-round win over Detroit drove me to manic streaking? It seems like years; this town's been partying its ass off more-or-less every second night for nearly five weeks, and the strain is showing—what do you all make of the three or four different kinds of cold and flu that're making the rounds? The Oilers caught it and so did their fans. Overtaxed biosystems, depletion of physical resources ... we need this little layoff as much as the team does.

WHAT WAS SPRING for us when the Oilers would miss the playoffs or get knocked out in the first round? What did we do with our alternating evenings without hockey games to watch ... what did we do with our alternating days without hangovers to nurse? For that matter, what did we do with every evening for half a year while the league was locked out?

I kind of don't remember ... I have

vague visions of kitchen art-parties and board games, *Katamari Damacy* and wine-waving walks through twilight alleys; a blur of ... not exactly productivity, but not TV-gawking, either. Whatever goes down in the final, I hope it goes down quickly; I want my damn life back.

Just four more wins, eh? Whoo! Alright! The cops are snarling warnings and polishing the truncheons, the mayor's calling down the hooligans, Big Georges (thumbs-up for fightin'!) is telling fans to "chill," and Edmonton's nice people and the papers that pander to them are clucking their tongues and shaking their heads, wondering why all these thousands of bad apples have to break and burn and such instead of clapping "Yay," leisurely finishing their second beer, and going home to rest up for another respectable day of making and spending money.

Hey, papers? Here's a little news item for you to check out next time you moan aloud about all the hooliganism; look

back at years, decades, centuries of regularly placing sports above news.

Look at fan-goaded articles like the *Sun's* front-page "Why can't Edmonton party like Calgary?" piece from early in the Detroit series.

Look at the sport-rhetoric of war, battle, combat, victory, legacy, history and fascist tribal pride that fills your pages and pocketbooks.

Look at broadcast fireballs, light shows, laser-beams, hard-rock soundtracks and ADD computer graphics.

Look at a marketed culture that for years has thrived on turning people into beer-buying, merchandise-hoarding automatons with open wallets.

Look at a culture where the Oilers are the most important people on the planet; their success or failure the most important issue facing humanity. Now, you moaning pussies, you tell me where the fuck this mob comes from.

Go, Oilers! ▼

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Oil best in west, Whyte gets black eye

HOCKEY IN THE BOX

DAVID YOUNG AND TB PLAYER
inthebox@vuwweekly.com

In case you missed it. The Oilers are in the Stanley Cup Finals. Oh, and Whyte Avenue is a fun place to party, dude.

NOW THE SHIV'S REALLY HIT THE FAN I am indeed an Oilers fan. I have sat there, as have the rest of you, sweaty-palmed and on the edge of my seat for a full season and three playoff rounds. I have been pleasantly surprised by the level of play and commitment put forward by our squad and I'm proud of the level of support displayed by the Oiler faithful throughout the city. But must every single game be marred by roving packs of knife-wielding pyromaniacs? I mean, seriously. A group of men, paid fairly generously, managed to put more pucks into a net than a rival group of generously paid men. Exactly what part of this equation leads these people to think that it would be a good idea to maybe plunge a knife into a fellow fan, or torch an innocent shopping cart? I'm sure that alcohol plays a part, but I've hoisted a few Whyte Avenue pints in my time, and have never felt the need to pack a blade. I also know that 99.5% of the folks who head down to Whyte to celebrate do so with good intentions. But that small group of troublemakers (many of whom don't even live anywhere near Old Strathcona) embarrass the community, embarrass the city and, ironically, embarrass the very team whose victory they're celebrating. My

point? I guess I'd just like to see people use their heads a little more. I live in Old Strathcona, and I'm more than happy to celebrate our city's good fortune with you all. But if you have other ideas, I'd like to cordially invite you to fuck off and burn down your own backyard. TB

COULDN'T AFFORD LRT FARE TO WHYTE? I was talking to a guy Monday whose mom woke up to find "Go Oilers Go" spray-painted on her bay window. In Dickinsfield. What are these dinks thinking? Are they checking over their shoulder hoping to find Jason Smith pat them on the back and go, "Thanks, Kyle/Dylan/Tyler (or whatever 20-year-olds are named these days), your acts of vandalism are all we talk about in the dressing room. Your extreme attitude is what gives us the courage to block slapshots and play through the flu. Party on, dude." Enough about the jackasses. Hockey talk follows. DY



BETTER LATE THEN NEVER This season will see the Oilers playing later in the year than they ever have before. In fact, this will be the first time the Oilers have ever played a game in June. The latest they had ever played previously was May 31, 1987, when they beat Philadelphia in game seven for their third Stanley Cup. TB

TOO EARLY? So, let's say the Oilers win the ... you know ... the ... um ... trophy. League rules say that to get your name on the ... uh ... thing, you have to play at least 40 games for the winning team during the season or at least one game in the "Trophy Named After An English Lord" playoffs. So, despite playing 37 games this season and 160 career games with the Oilers, Igor Ulanov would not find his name on the ... er ... mug-looking thing, but Toby Petersen would. Man, that's hard to write about without saying Stanley Cup. Don't want to jinx anything after all. It

should be noted that teams can request that the league allow extra player names that don't fit the criteria. That can be dealt with in due time. DY

THESE AREN'T THE AWARDS YOU'RE LOOKING FOR Captain Jason Smith sent a message when he opted not to lift the Clarence Campbell bowl after the Western Conference final. Hell, he barely even looked at it. Obviously, the Oil don't want to be seen as resting on their laurels, but as having bigger fish to fry. TB

FREEZE ULANOV IN THERE TOO, THEN HE'LL GET SOME ICE TIME I hope I'm not spoiling a surprise here, but wouldn't it be cool if at the end of the Stanley Cup Finals the Oilers announce that they froze Ryan Smyth's missing teeth in the ice for luck at Rexall? Wouldn't that be cool, Northlands Park icemaker Trent Evans? Wouldn't it? Don't worry. Say it was your idea. No one reads this anyway. DY

Problems??

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for answers



Top 10 Ringtones

- 1) **Hips Don't Lie**
Shakira
- 2) **Ridin'**
Chamillionaire
- 3) **SOS**
Rihanna
- 4) **Shake That**
Eminem
- 5) **I Write Sins Not Tragedies**
Panic! At The Disco
- 6) **Thunderstruck**
AC/DC
- 7) **Because I Got High**
Afroman
- 8) **Mission Impossible**
Lalo Schiffrin
- 9) **Promiscuous (Girl)**
feat. Timbaland
Nelly Furtado
- 10) **Ass Like That**
Eminem

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Distraught English, hysterical Iranians and the Group of Death: welcome to World Cup 2006

GOOOOOOOOAL!

BRIAN GIBSON AND FRANÇOIS ZOLAN
goal@vueweekly.com

Wondering what to do when your Oilers hangover fades? That's what the 18th World Cup is for: 32 countries, 64 matches and 30 days of madness.

In the next six weeks, your *Goooooooal!*-tenders—*Vue* film critic Brian Gibson and local Eurotrash artiste François Zolan—will tear off their shirts in celebration, chant “Ole! Ole! Ole! Ole!” learn various foreign swear-words to hurl like schiss at referees and pub crawl their way through Edmonton's ethnic hot-spots as home-away-from-home fans cheer on their teams in Germany.

But first, our group-stage game previews. In the next two weeks, we'll try to figure out if Rooney's taking the mickey, whether the Brazilian players whose nicknames end with ho are better than their ho-less teammates, and if an Asian, African or North American team is ever going to hold that sweet gold trophy.

Here, then, is our look at groups A through D. Join us next week for a run-down of the other four groups.

GROUP A: COSTA RICA, GERMANY, ECUADOR, POLAND

Costa Rica is hoping to copy Senegal's upset of France in the opening game of the 2002 World Cup by beating the bratwurst out of their hosts in the first match. As the host nation, Germany is the only team that got in to the tournament automatically, and the absence of qualifying matches plus their young squad and the home-pitch pressure hurts their chances in a pretty weak group. Poland had a good qualifying campaign, coming in second to England, and would love to piss in their neighbours' beer-garden backyard. **86**

Germany barely qualified for the last World Cup, and they certainly look shakier than most soccer fans in Deutschland had hoped, but it's hard to imagine them not advancing out of this weaker group. The two teams from the Americas may surprise, but I expect the Poles to advance. Despite being criticized for taking “no name” players and leaving behind aging stars like Jerzy Dudek, this team of journeymen culled mostly from Eastern European club teams will be out to impress playing so close to home. **FZ**

GROUP B: ENGLAND, PARAGUAY, SWEDEN, TRINIDAD & TOBAGO

With super-striker Wayne Rooney out of the opening round matches with a broken foot, English fans will continue their quadrennial tradition of wringing their hands while gulping down lagers in dark pub corners. Head coach Sven-Göran Eriksson, on his way out after offering stupid comments to a reporter posing as an oil sheik (seriously), has even put an untested 17-year-old (Arsenal's Theo Walcott) on his roster. Paraguay, whose hopes rest on striker Roque Santa Cruz, could pull off an upset, while T&T's party is just making the tournament. **86**

The Trinidadians (or is it Tobagoans? Tobogans? Meh ...) have some decent goal-scorers (Dwight Yorke and Stern John come to mind), but are probably just happy to be here, as are Paraguay, who are strong defensively but likely won't be strong enough. Sweden made it to the quarter-finals of Euro 2004 and is decent enough to go to at least the second round, especially considering the probable implosion of the group's strongest team, England, who are basically a ticking time bomb of injury, controversy and pressure. **FZ**

GROUP C: ARGENTINA, IVORY COAST, NETHERLANDS, SERBIA & MONTENEGRO

Smell that? That's scorched grass mixed with fans' tears. It's the Group of Death, and these four horsemen are a wild bunch. The Argentines and Dutch are favoured, but Ivory Coast could pose prob-

lems, especially with the twin Toures—Emmanuel Eboe and Didier Drogba—in their lineup. Argentina's young prodigy Lionel Messi is unlikely to play in their first match, and the Dutch, coming off an unbeaten qualifying run, are notorious for not getting it together at the big tournament. Serbia & Montenegro is ready to further Balkanize the group after beating the bull out of Spain in qualifying. **86**

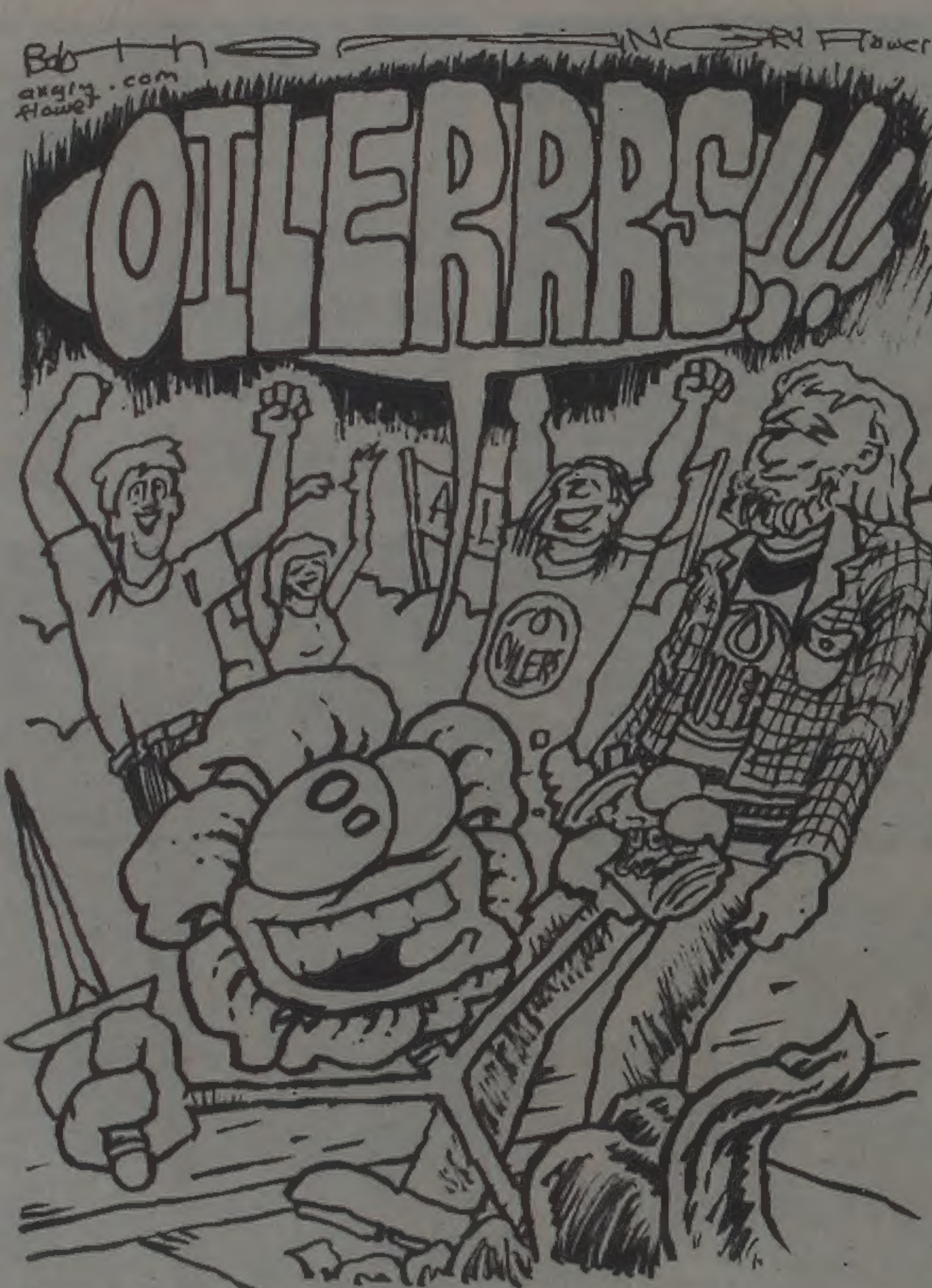
This group is far too volatile to predict. So I, um, won't, although here's an interesting side note: thanks to a recent referendum, Serbia & Montenegro probably won't be the same country by the time the tournament ends. **FZ**

GROUP D: ANGOLA, IRAN, MEXICO, PORTUGAL

The first two games should tell the tale for this group. Mexico is a consistent under-

dog, while Portugal usually disappoints (see Euro 2002). Mexico's match against Iran should be tough, and Angola would love to upset its former colonial master. **86**

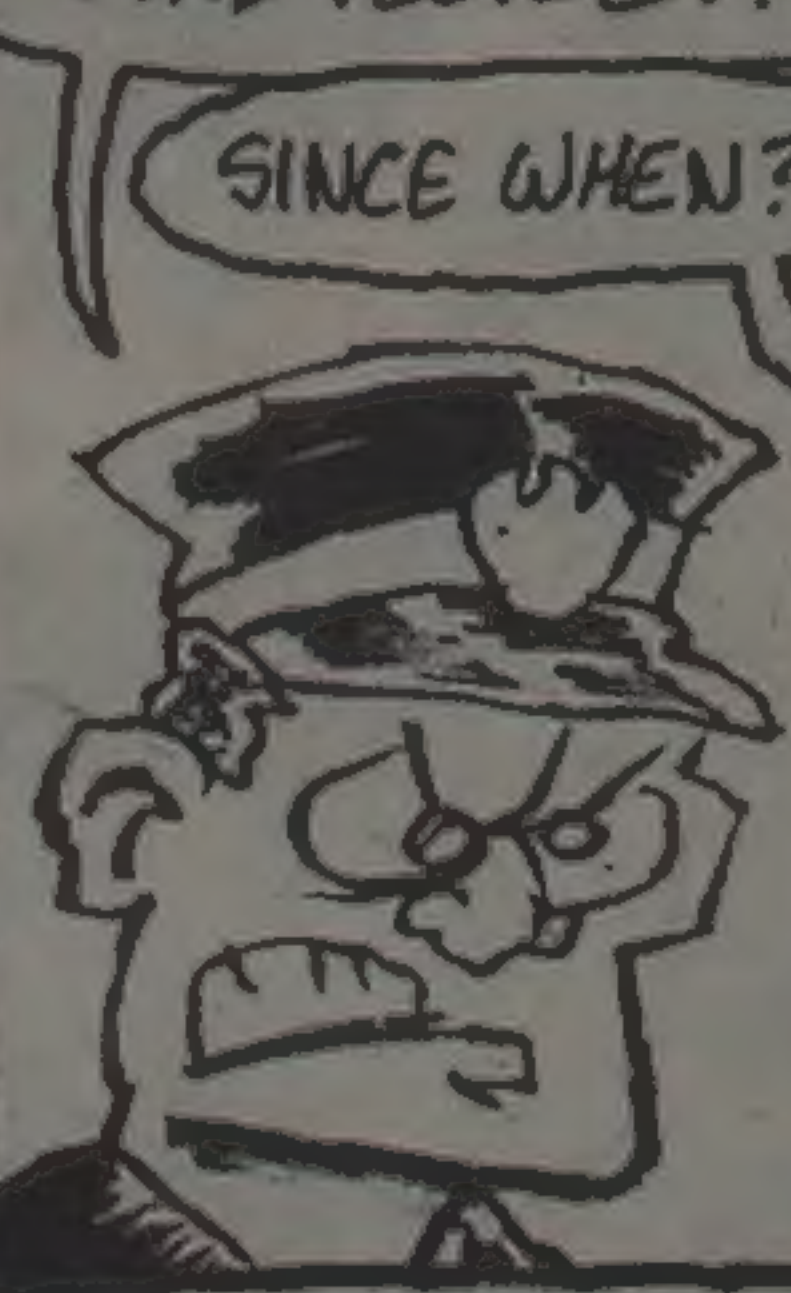
Playing in their first World Cup, Angola will be looking to do some damage, but as awesome as Pedro Mantorras is, Angola's coach probably won't be able to clone him 10 times before the tournament begins. It's not that much of a stretch to see Iran advancing—while most of “Team Melli” plays in Iran's domestic league, they do have Bayern Munich midfielder Ali Karimi, not to mention the support of an increasingly soccer-mad nation behind them. This time last year, Iranians greeted the news of their team's qualification with mass hysteria and riots. And you thought Oilers fans were a little fanatical. **FZ**



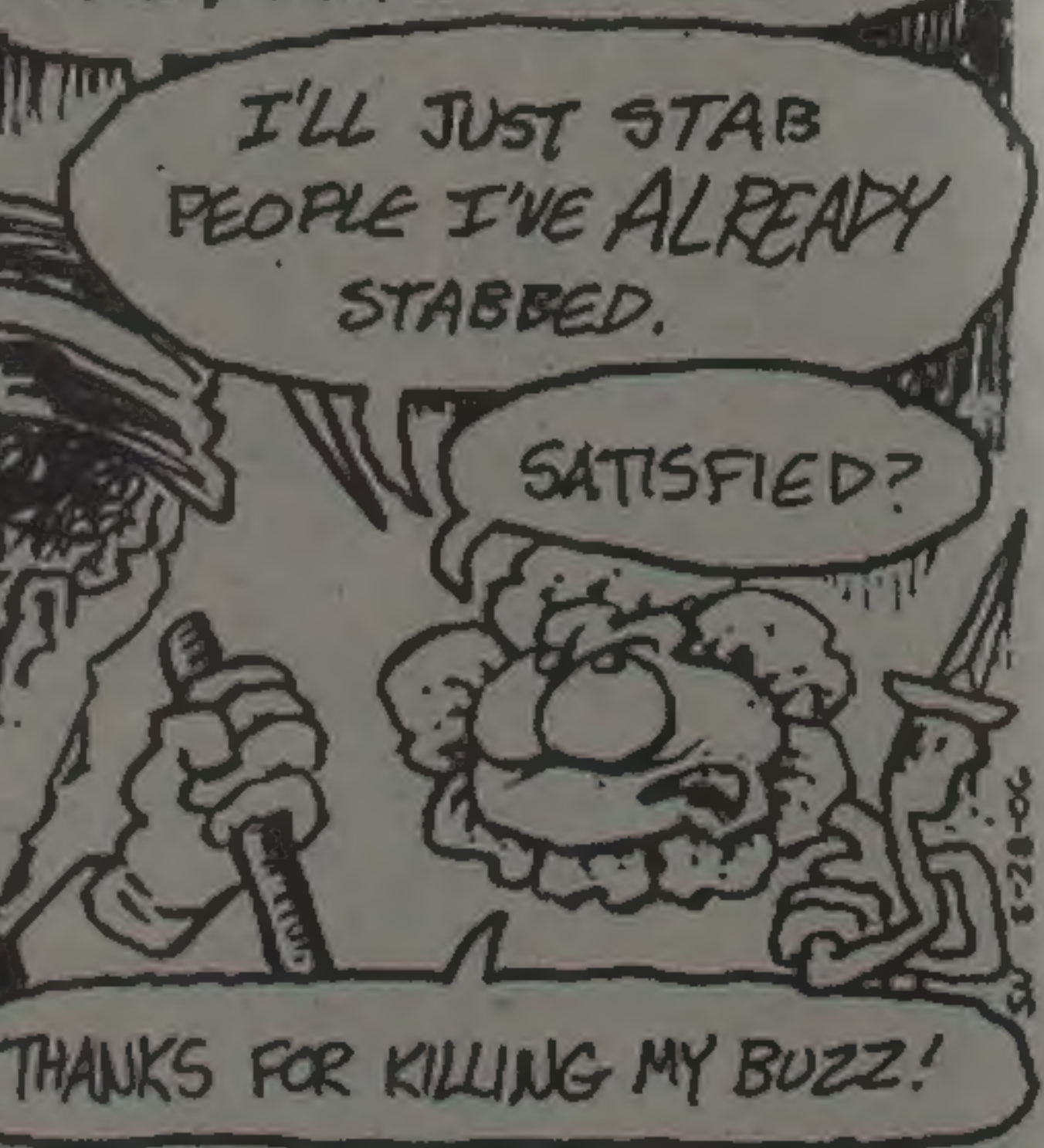
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ANY MORE PEOPLE.



Fundraiser gives a glimpse of life on the streets

SHEENA ROSSITER / sheena@vuweekly.com

Imagine for a moment that all your belongings fit into a small backpack. Imagine having no stable source of income, no credit and no bank account. Imagine having nowhere to go and nothing to eat. Imagine that the temperature for much of the year is so cold it chills you to the bone. Imagine having no one to talk to and no voice.

If you can imagine all this, you will have glimpsed the situation experienced everyday in Edmonton by the city's homeless youth.

The problem of homelessness in Edmonton is commonly seen as a minor social problem, or one to be ignored altogether. But according to Louise Hovelson, funds development manager at the Youth Emergency Shelter Society (YESS), the impacts of homelessness can be far reaching.

"Social problems stem from homelessness," she explains.

"When teens have no safe place to go, what are they going to do? Crystal meth addiction and other addictions, more often than not, begin on the streets," she says.

"Also other social problems, such as prostitution, can snowball from homelessness as well."

YESS strives to mitigate the problem of homelessness that plagues the lives of many Edmonton youth, and works to give youth at risk a chance by helping them to get back into a positive lifestyle.

"Our doors are open 24/7 for these kids. We're here for them," Hovelson says. "We do what we have to do to keep our doors open for these kids."

For those unable to imagine life on the streets, the upcoming YESS fundraising event,

EVENT FRI, JUN 2 (6 PM)
HOMELESS FOR A NIGHT
TELUS FIELD

Homeless for a Night, challenges Edmontonians to give up the comforts of their own home to experience a small taste of what it's like to live on the streets.

"This event is really about what the participant wants to take from it," Hovelson explains.

"Each participant creates his or her own experience. Some bring nothing at all to gain the full experience. Regardless, all proceeds go to the same place: YESS."

FOR THOSE PEOPLE who want to support YESS, but are intimidated by the thought of spending a night in the open, tents and cots are available. Dinner and breakfast is also served to all participants.

The annual fundraiser began humbly five years ago in a small parking lot, and it has grown so successful that over 150 people now take part and it has moved to the more spacious Telus Field.

The organization must raise 44 per cent of its \$2.4 million annual budget, the bulk of which comes from this and three other major fundraising events throughout the year.

"It is definitely stressful," Hovelson admits. "But we do it all to help these kids. To help them achieve safety and stability in their day to day lives."

Participants are asked to raise a minimum of \$250 in pledges to help YESS reach its goal. Pledge forms are available at the Youth Emergency Shelter Society, 9310 - 82 Avenue. ▼

Good things growing

CONCORDIA UNIVERSITY

varieties of onion, seven varieties of lettuce... so we really go for the diversity in our selection."

In addition to fresh produce, CSA members get the satisfaction of helping local farmers by providing financial support at the beginning of the growing season, when it is most needed.

"There are all these costs associated with getting a season started up, but we don't see any income until June," Sparrow says. "So it's a crucial bridge between those lean winter months and getting the season going and getting into our productive time."

Like other local alternatives, CSAs are also about producing food in a way that is ecologically sound. Sparrow says that the current global food system is "ridiculous" and that farms like his are trying to return to an old model that relies less on fossil fuels.

"Sustainability is the key; there is no other way to produce food. We're really striving to reduce shipping costs and fuel costs and all these things that are associated with not only conventional produce but also with organic produce."

Sparrow says that farms in California and BC that supply supermarkets simply can't match the limited amount of fossil fuels he uses to deliver food to consumers in Edmonton.

"Just in transportation costs alone, there's no

way they can compete—with putting that product on a truck and shipping it 3 000 miles in a refrigerated truck—with us picking it the morning we're going to deliver it and then driving it into the city two hours later. The lettuce is still wet from the dew in the morning."

RON BEREZAN says that shifting to a network of local, sustainable food systems has the potential to provide for all of Edmonton's food needs within our own bioregion—as it was when his grandparents were subsistence farmers just north of 137 Avenue.

He is inspired by the example of Havana, Cuba, which encouraged widespread urban agriculture following a severe food shortage after the collapse of the Soviet Union and was able to grow 90 per cent of its produce in urban farms and gardens.

"If push came to shove and we were in a situation like Havana, we have a lot of land here; there is a lot of space for growing food," Berezan says.

"If people in their own yards and in some public places had food crops integrated, and then if you drew a ring around the city and said 'we want to prioritize this area for food production,' we wouldn't need to have a very big footprint for our food needs."

"We could certainly grow all the food we need for this city without going too far out from our border." ▼



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Nextfest dreams big but lives for local talent

AFTER 11 YEARS, EMERGING ARTISTS' FESTIVAL CONTINUES TO GROW AND THRIVE

DAVID BERRY / david@vancouverweekly.com

I believe that the potential exists right now that, within 10 years, 15 years, the Citadel Theatre could be full of local playwrights—an entire season of Edmonton writers, on every stage.

It would be something of an understatement to say that Steve Pirot dreams big. When he took over his post as artistic director of the **Syn-crude Next Generation Arts Festival**—better known as Nextfest—six years ago, such prognostication would have been two shades shy of parody.

But after watching the festival grow under his tenure, seeing the creativity that seems to expand with every new year, and most of all, experiencing the passion and conviction Pirot so obviously has for nurturing Edmonton voices, such a statement doesn't seem so absurd. Or, at the very least, it seems absurd to wish for anything else.

"I really believe if you have local artists, telling local stories, local audiences will follow that, if you give them a chance to, if you teach them how to," explains Pirot, his voice filled with a mellow but very real fire. "I think one of the biggest things Nextfest has done is set the example that there's greater value in doing your own work, creating your own work, rather than just producing someone else's. And if we want to create the type of community that our artists can thrive in, we have to do our own work."

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NEXTFEST
MULTI-DISCIPLINARY ARTS FESTIVAL BY
EMERGING THESPIANS, ARTISTS, MUSICIANS
& FILMMAKERS
AROUND TOWN, \$9

"The type of monkeys that we are, we imitate, and young artists, young whoever, will look at what the generation ahead of them has done and just assume that's the way it should be done," he adds. "If the generation ahead of them is doing plays by English playwrights and American playwrights and dead playwrights, then the younger generation will try to imitate that. Whereas if you have another example—people doing their own work—they'll be more willing to try that. The more willing they are to try that, and the more receptive the community is, the better, the more creative they'll be."

Certainly this year's version of the festival goes a long way towards proving his theory. In a festival that's become known for taking chances, this year stands out as one of the most unique in recent memory, from a burlesque show featuring two furies (*Fierce*) to a spoken-word opera about a superhero (*Superhero Live!*).

THE FESTIVAL will be expanding upon the success of last year's inaugural Day of Ultimate Creation, which saw several groups of theatre artists attempt to create art in the space of a, uh ... day, using a set challenge by the directors. This year's version will not

only feature artists from across disciplines—most specifically music and visual arts—but potentially artists from across the country, through Nextfest's partnership with terminus1525.ca, an online collective of artists who have added the challenge to their Creative Workout series.

The potential, both for chaos and creation, has Pirot excited.

"Right after it happened last year, that night we decided we were going to do it again—it was just such an exciting experience, and I guess a surprise; that was definitely one of the things that surprised me last year," says Pirot, who admits it takes a fair

amount to do that after six years. "I'm really looking forward to this year because I don't know how to do it yet. It's revealing itself to me, and I'm learning more about it, but I'm still not sure exactly how it will work, which is exciting."

The other big news for the festival this year is the launch of the second *Nextfest Anthology*, featuring plays from the past half-decade that debuted on the Roxy stage, including Sheldon Elter's acclaimed one-man show *Metis Mutt* and Rob Bartel's *Beneath the Deep Blue Sky*, among others. For Pirot, the anthology is important, as it's one of the main

ways that Nextfest gets its message out not only to Edmonton, but the rest of the world as well.

"The anthology is the biggest way in which Nextfest gets beyond Edmonton. If this book is anything like the previous one, plays by Edmonton playwrights are going to be done across the country," Pirot says. "We're putting young Edmonton playwrights out there, and showing there's a voice there—an Edmonton voice—that's as interesting as someone who's been writing for 20 years."

And if you give those voices a little bit of time, who knows where they're going to end up. ▽

Stewart's theatre career is like sex for the first time

Having a reputation to live up to can be hard enough for any artist, but having a reputation to live up to before you've passed two decades of life is a special kind of pressure. With the success of last year's gothic marionette tale *Grumplestock's*—one of the festival's best-received plays, recently selected for publication in the second Nextfest Anthology—local playwright/actor Jon Lachlan Stewart has certainly raised the expectations of Edmonton's theatre community. But if the 20-year-old is worried about living up to his own good name, he's not letting on.

"No, I'm not [worried]. Well, a little bit perhaps. I dream about being published, and it would be kind of funny if it was the only—well, no, that wouldn't be funny, actually," says Stewart, his eyes widening with the realization of what that would mean. "I guess I just hope I can do it again; it's like having sex for the first time: you enjoy it, but you also hope you can do it again."

Stewart is returning to Nextfest this year with his play *Twisted Thing*, about a hopelessly lost girl whose only friend is a crack-addicted cat. While he's hoping his new play will get a similar reception to *Grumplestock's*, what he's really looking forward to is a chance to get back into theatre with a little more life. Currently enrolled in theatre school in Vancouver, Stewart explains that the Nextfest environment suits him much better, where the focus isn't so much on being an "artist" as it is on creating art.

"I wish more people would just go out and do theatre anyways, do things like Nextfest without going to school, without thinking they have to graduate to be artists," he says. "If we're all artists, aren't we just supposed to find our calling and just go out and do it? It's almost like going to a school to do it is putting the word artist in quotation marks, and making it official and polished. And why would we want to make theatre that's polished?" ▽

Local artist paints the women she wanted to be

AGNIESZKA MATEJKO / agnieszka@vuweekly.com

The first thing I would like to do is to take my hat off to Edmonton's performing arts community. They have single-handedly done what we in visual arts have neglected to do for decades: offer support and exhibition opportunities to young emerging visual artists in the city.

Not that we, as visual artists, failed to notice the dire need. We could hardly miss the fact that most fine arts students disappear into the

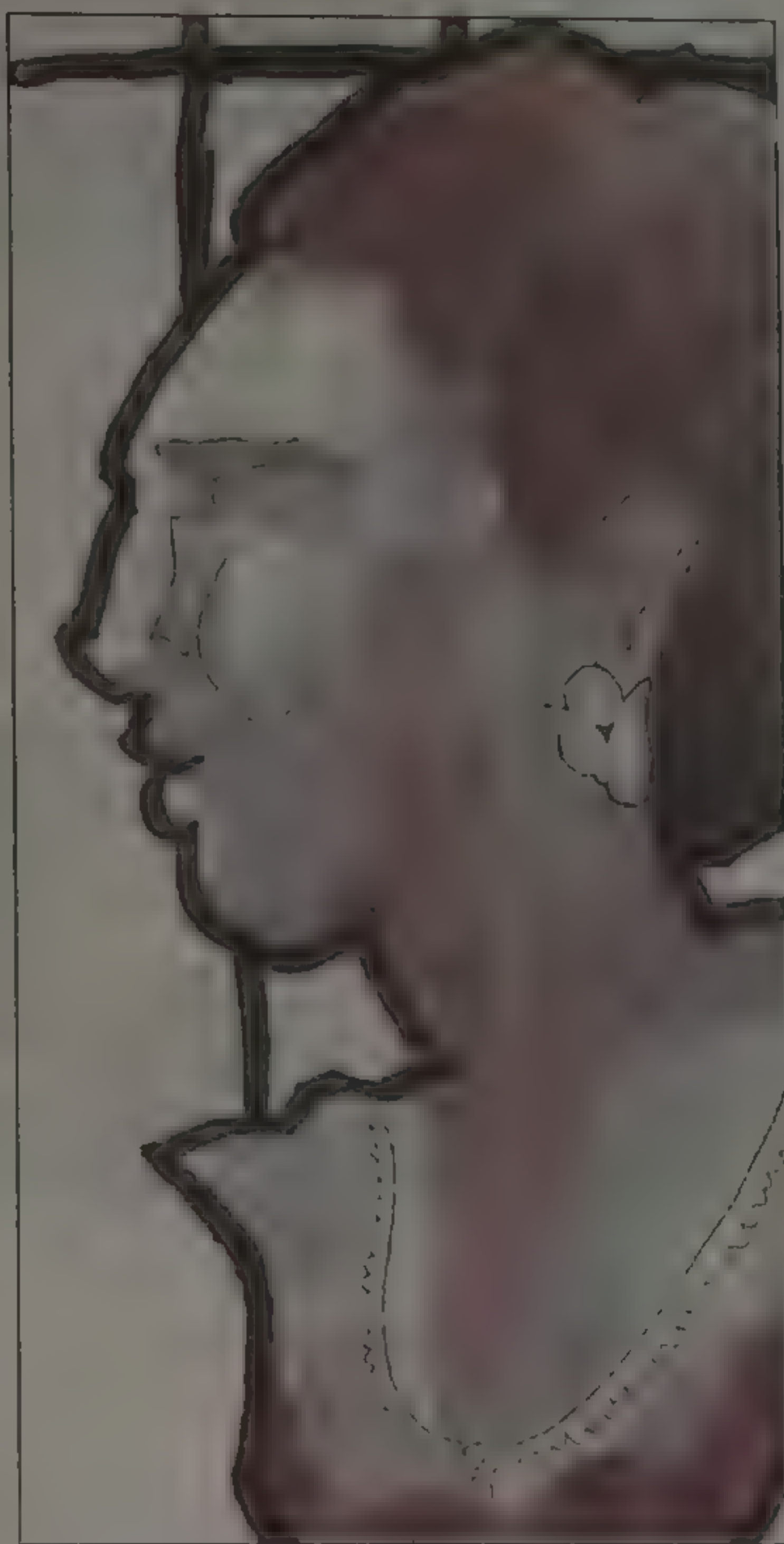
VISUAL
FRI, JUN 1 - SUN, JUN 11
GENTLEWOMEN
PARASHA RACHINSKY
LOCAL 124 (10711 - 124 STREET)

woodwork—more precisely to take on non-art related work—as soon as they graduate. And we often bemoan the general lack of community support, but what we have not done (*mea culpa* is in order here) is actually get off our painting stools and do something about it.

Thankfully, the theatre community picked up the ball and, with Nextfest, embraced young visual artists into their fold. Literally hundreds of young painters, photographers and sculptors have gained exposure at the festival. And the visual arts portion keeps on growing.

A part of the success can be put squarely onto the shoulders of Saskia Aarts. As the visual arts curator, she has pounded the pavement every year in a search of new venues. Her efforts have been so effective that this year Amber Rooke, a new curator, had to be hired to handle the additional load.

Among the new venues that Rooke and Aarts are proud to add to their list is Local 124, a funky skateboard shop, complete with an indoor



ramp and some great wall space above it that Aarts and Rooke put to good use in displaying recent ink drawings, collectively titled **Gentle-**

LOCAL 124 (10711 - 124 STREET)

Take off your shoes and dance the news

SHERRY DAWN KNETTLE / sherry@vuweekly.com

Although an audience might take the quality of a dance floor for granted, every dancer knows that a good surface under her feet is a necessary comfort.

"We dance in bare feet, so we need a good floor," says Linda Turnbull, curator of **dancefest@nextfest**. It helps us to move more easily."

The Living Room Play House (a.k.a. the Azimuth Theatre) is Turnbull's choice for this

DANCE
FRI, JUN 2 - SAT, JUN 10
DANCEFEST @ NEXTFEST
VARIOUS PERFORMERS
LIVING ROOM PLAYHOUSE (11315 - 106 AVENUE)

year's dancefest—it's recently acquired a good removable mylar floor covering. Smooth enough for dancers to slide on as they tumble and roll, it's also grippy enough to prevent slipping and falling.

Six emerging choreographers are taking advantage of the new floor surface at this year's nextfest, two each from Calgary, Vancouver and, of course, Edmonton.

E-Town's Amika Kushwaha will bring classical Indian dance to the stage, while Cheryl Fontaine will bring on the modern. While the two dance forms involve similarities, such as bare feet and the use of expressive movement, there are also some major differences between the two techniques.

KATHAK IS a traditional Indian dance style that originated 2 000 years ago as a form of religious storytelling. As it evolved into its present form, many of its traditions arose from the need to impress 15th and 16th century emperors, so it



became concerned with expressing beauty through its costumes, makeup, props and technique, which are very ornate and decorative

106 AVENUE

Short film fest proves you can't go wrong when you ask kids 'adult' questions

BRYAN CARROLL / bryan@vuweekly.com

Short film festivals are always a mixed bag. You've got a little bit of funny, a little bit of confusing, some overtly arty bits, even music videos. This year's **Nextfest Film and Video** contains all of these elements and, partly due to the relative youth of the festival's participants, the work is fresh and very exciting.

The film and video component of Nextfest has changed over the years: some years only one feature film is shown, others the festival consists of shorts and the selection criteria is constantly changing to provide opportunities to more youthful artists.

This year the festival was curated by FAVA's David Cheoros and David Bates, who have elect-

FILM
FRI, JUN 2 (9 PM)
GHOSTS AND SHADOWS
WED, JUN 7 (6 PM)
LAUGHTER THROUGH TEARS
ROXY THEATRE (10708 - 124 STREET), \$9

ed to split the festival into two nights so that the highly schizophrenic nature of short film festivals can be minimized.

Ghosts and Shadows, which plays June 2 at the Roxy, is the darker of the two nights, while on June 7 the **Laughter Through Tears** collection is considered more family friendly, with lighter fare and more films featuring children.

THE STANDOUT FILM of the Ghosts and Shadows night was John Driftmier's *The Story of a Lifetime*. Though not nearly as dark as some of the other films that were featured, this story is nonetheless haunting in its delivery. The film explores the filmmaker's relationship to his grandfather through footage his grandfather took of an African tribe in the Sudan in 1941.

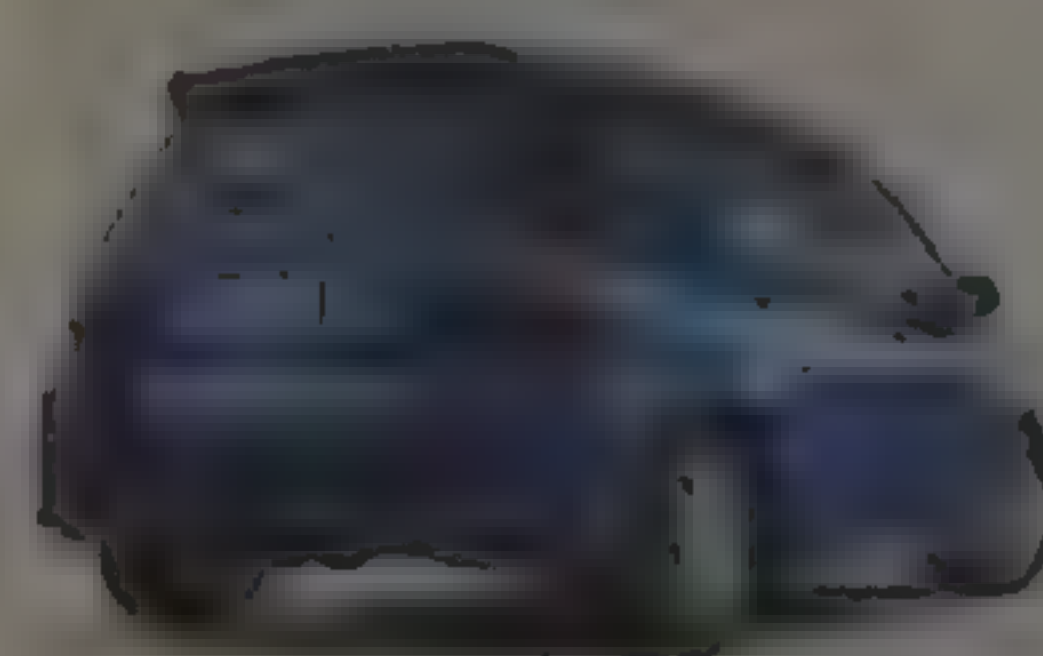
Examining family relationships, the wisdom that comes with age, the way that wisdom is passed on and the loss of a wealth of information that comes with death, the film deftly weaves its source footage with narration by the filmmaker, as well as audio from his grandfather, to successfully stir emotion within this jaded reviewer.

The slightly longer of the two nights, **Laughter**

Through Tears produced, amongst others, the very cheeky humour of *Kids Talkin' about Death* by Sue Hult.

Fulfilling the premise set out in the title, the strength of the film is the honest and hilarious reactions to the questions the kids are asked about death. Resembling that show Bill Cosby did after the Jell-O residuals dried up, these kids really will say anything about death and sometimes their insights are very interesting.

Almost all of the films at this year's Nextfest were super, not just the ones mentioned here. Cheoros and Bates have done an excellent job curating the selections and the filmmakers themselves should be commended for their artistic endeavours. ▽



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YOUNG ART GENERATION AND FESTIVAL

HEY, NICE... SANDALS



NAME Donna Sthuthud

KIND OF SANDALS? "Hippy leather ones"

BOUGHT AT? "Some hippy place"

PRICE? Can't remember, but "I would never pay more than \$20 for sandals."

WHY THESE ONES? "It's too nice out to wear shoes."



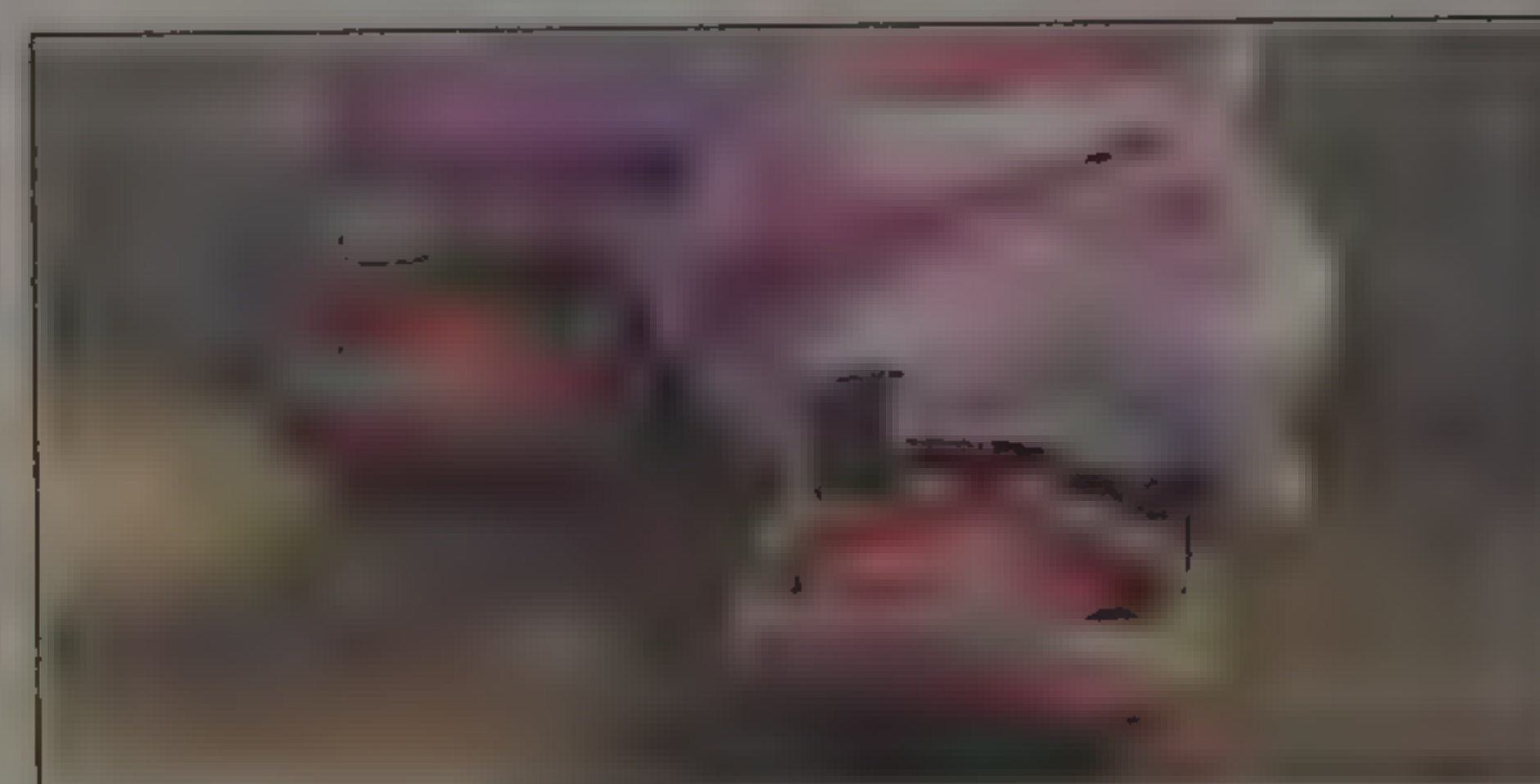
NAME Peter Moore

KIND OF SANDALS? Adidas

BOUGHT AT? "I dunno, probably Sport Chek or something—I've had them for like seven years."

PRICE? "Probably more than I'd like to admit."

WHY THESE ONES? "They're like shoes, so you can ride your bike in them, but they're still, like, sandals."



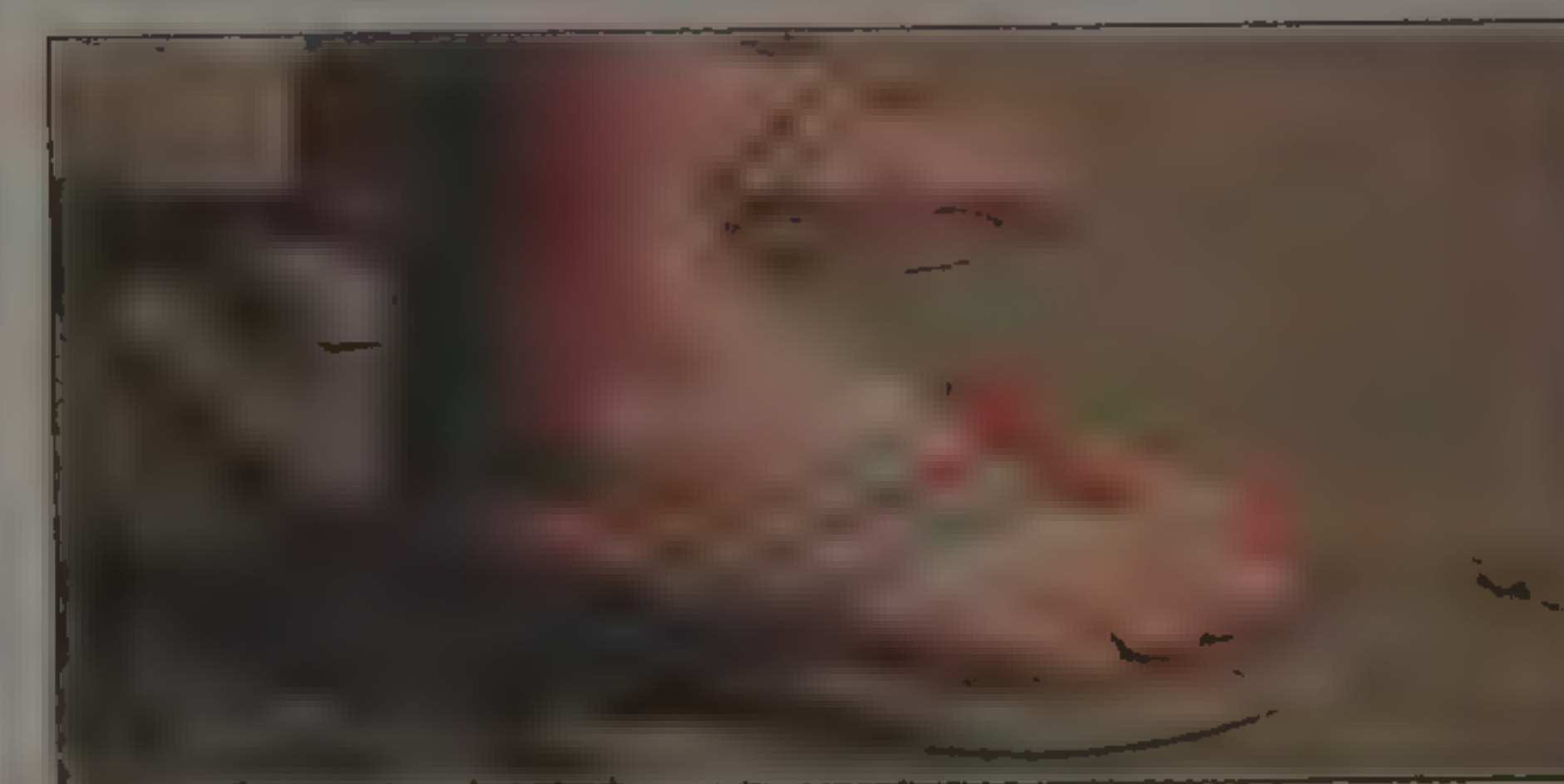
NAME Cypriana McLean

KIND OF SANDALS? "Pink"

BOUGHT AT? No idea (one assumes her mother would have made the purchase)

PRICE? Ditto

WHY THESE ONES? "They're pretty."



NAME Andrew Cisakowski

KIND OF SANDALS? Diesel

BOUGHT AT? Urban Men

PRICE? "Like, \$50."

REALLY? *shrugs* "I think I have a pair of Banana Republic ones that are even pricier, actually."

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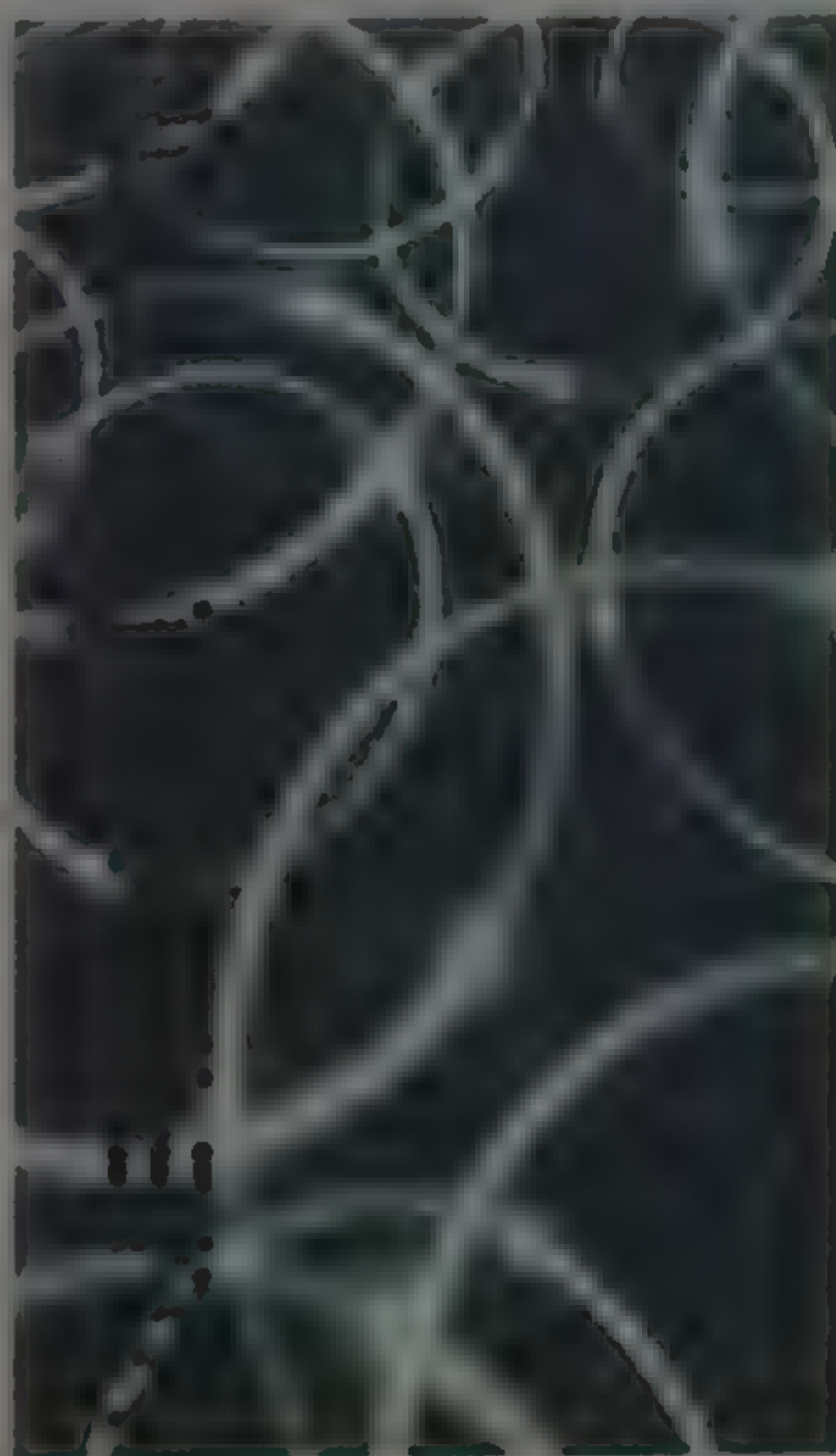
PAGE 13

Her delicate yet boldly outlined drawings are strongly inspired by Rachinsky's Ukrainian roots—not only in the technique of black pen and ink reminiscent of the traditional woodcuts and folk-art patterning effects that she so often saw as a child, but also in

"This opportunity is showing me that my work is worthy of being displayed," exclaims Rachinsky, who is now thinking about going back to college to complete a design degree. "I am doing something meaningful, and that is very encouraging." ▼

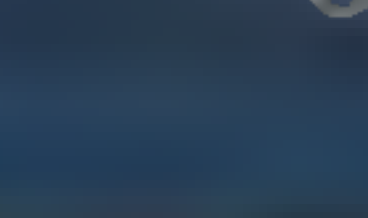
CONTINUED FROM PAGE 13

Although Fontaine's choreography is a political statement, she points out



"We're not past the point of no return," Fontaine says, "but we need to do something now." ▼

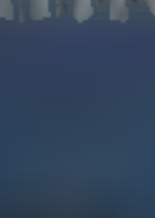
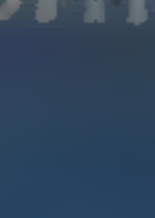
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7pm - PRIDE AWARDS City Hall

9pm - GREEN WITH ENVY DANCE PARTY
New City Suburbs 10081 Jasper Avenue

ERBA Business Fair, Beer Gardens, and entertainment

7:30pm - EDMONTON VOCAL MINORITY/WOMONSPACE CONCERT & DANCE Concert 7:30pm and Dance at 9pm
Hall 10450-116 St

11:50 82 Street. Tickets \$25. Call Pride Centre for tickets
496 3234 Proceed's to Edmonton's Camp Firefly

2pm - FIRST PRIDE CHALLENGE SOFTBALL GAME
G/L Softball Team vs Edmonton Police Team, Location TBA

5pm - FASHION SHOW AND SILENT AUCTION
La Cite Francophone Theatre, 8627 81 St

NOON-2PM - THE BIG FRESH PRIDE PICNIC (free)

CITY COUNCILLORS: Michael Phair, Dave Thiele, Karen Leibovici, Linda Sloan, Jany Gossard, Andre Melnychuk
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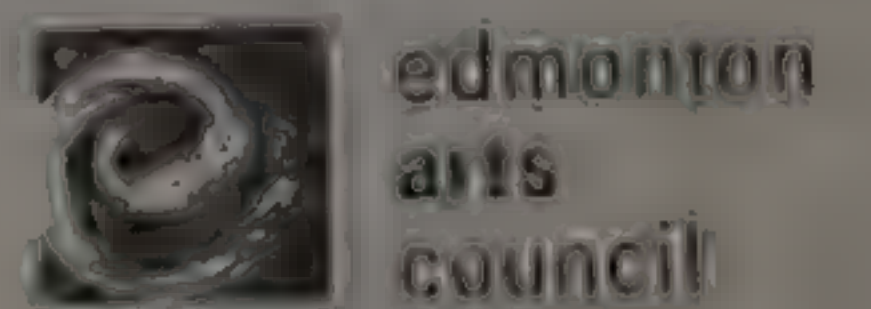
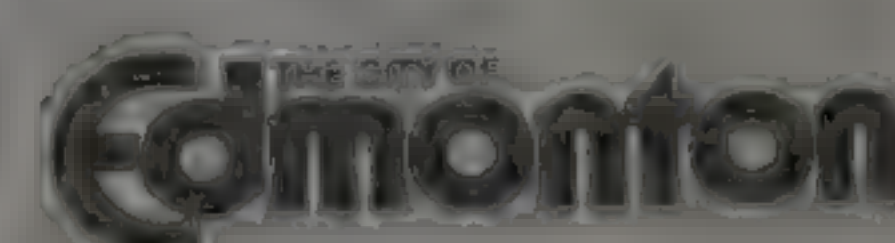
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VUEWEEKLY





Bugsy's is gonna make you an offer you can't refuse

CHRISTOPHER THRALL / christopher@vuwweekly.com

The perfect smoked meat sandwich doesn't mess with vegetation. Slash mustard across two thin slices of rye bread and wrap them around a pile of moist, shaved meat the size of your fist. Garnish with an enormous dill pickle and enjoy.

Bugsy's delivers a perfect smoked meat sandwich.

On my infrequent trips through the asphalt playground of Mayfield Common, I had puzzled over the closed shop with glowing neon signs advertising salads, souvlaki, smoked meat, pizza and donairs. When I discovered that they closed at 4 pm on weekdays, I vowed to make a lunchtime pilgrimage. Since my first visit, I've made three more.

Bugsy's offers that elusive Holy (smoked meat) Grail of the Edmonton culinary scene. Its name conjures images of tommy guns, fedoras and cement overshoes. How could I resist?

On one brief half-hour lunch break, my wife slowed the car enough for me to jump in and we peeled off on our quest. Minutes later, I strode into the wide but strangely shallow diner and inhaled deeply; the mouthwatering aromas lifted off the stocked hot table.

Only two of the seven or so tables were occupied: Monday wasn't a busy day for the sit-down crowd, but a steady stream of take-out orders kept the staff hopping. The burly man behind the counter expertly ran the deli slicer as a friendly blonde processed each order. When they could, they sat and chatted with

DELI MON - SAT, 11 AM - 4 PM
BUGSY'S
484.8109

friends that had stopped by. The overall feeling was one of a Montreal neighbourhood deli, strangely set in an Edmonton strip mall.

I stared, transfixed, at the menu posted above their heads with accompanying larger-than-life images of succulent fare. The assortment was wider than I expected, despite the neon clues in the window behind me. Besides deli standards such as smoked meat and roast beef sandwiches, the menu was rounded out with spanikopita, pitas, donairs and an intriguing array of pizzas.

HOWEVER, ONCE I'VE set my proverbial teeth into a quick and luscious smoked meat sandwich, I won't stop until my real teeth are set in one, too. I couldn't imagine what the jumbo size would do to me, so I ordered the regular (\$4.95). My pregnant bride, warned against something her doctor made up called "nitrates," opted for the roast beef on brown with everything (\$4.95). We ordered a cup of soup (\$2.95) for our daughter, grabbed our drinks and sat down only to bounce up again almost immediately to collect our food.

"My jaw is going to ache for a week!" my wife exclaimed, her eyes round at the sheer scale of what I had to offer.

"Thank you," I replied, flattered.

"I was talking about the sandwiches," she laughed as I set down our tray, which groaned under the weight of so much protein. I grinned as I lifted my sandwich, the bread barely able to contain the thick slices of tender smoked meat.

My wife was pleased with her choice. However, the cooler, savoury beef sandwich loaded with lettuce, onions, tomatoes, mayo and mustard couldn't compare to the warm, silky texture of my carnivorous delight.

Our daughter unsurprisingly abandoned her soup in favour of bites from our sandwiches. While I enjoy those huge cans of Italian Wedding soup from Save-On, I expected a little more from Bugsy's. Still, the salty broth laden with tiny meatballs and floating spinach complemented the sandwiches remarkably well.

My hunger oversatisfied and my lunch break nearly complete, I drained my pink grapefruit juice (\$2) and cleared our table as my wife finished her Diet Coke (\$2). I took a moment to check out the framed posters of pop culture gangsters affixed to the bright mustard walls. The gang was all here: Goodfellas, Godfather, Scarface and Sopranos.

After only \$20 for a hugely filling lunch, I briefly debated picking up some smoked meat by the pound on our way out. I decided that gnawing on the slab for the rest of the afternoon probably wouldn't go over well at work. I guess I will have to return. Over and over again. Poor me. ▽

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Nepalese slice of Beaumont haute cuisine far from abominable

JENNIFER MARIE LEWIN / jennifer@vancouverweekly.com

I love eating in exotic places. At Machu Picchu in Peru, I ate lunch leaning against a sacrificial stone. In Romania, I gobbled bread and cheese in an abandoned castle. I fought with monkeys over my fruit snacks in Cambodia (the monkeys won, of course). But nothing could be more exotic than a Nepalese restaurant in Beaumont.

I wasn't even sure if I had heard correctly, but I was up for the pursuit. Fortunately, I have a handful of friends who enjoy the thrill of the chase as well, and I invited some to check out this mysterious prize with me.

Edmonton is growing quickly southwards on 50 Street toward this formerly sleepy, now booming, little bedroom community. I was mildly disappointed when we approached the newly developed strip mall at the end of Beaumont. **Yeti Gourmet** was indistinguishable from the local tanning salon next to an Extra Foods. I was expecting something more unusual—perhaps the ominous Buddha's eyes peering out of a concealed eatery? Not that it mattered; we drove all this way, and we would partake of what the Yeti had to offer.

Inside, the restaurant's simple décor was strangely similar to the contents of my suitcase after a travel stint. Simple painted masks and marionettes decorated the plain white walls. A scattering of travel posters revealed the majesty of the Himalayan mountains, while a red and white Nepalese flag hung proudly by the doorway. Most of the 12 tables were full, and I was glad that I had reserved a spot.

While waiting for our friends to arrive, I took a glance at the menu. The bright green sheets boasted some unusual appetizers and drinks, though a limited range of main courses. Vegetarians would enjoy the ample selection available to them, while beef-lovers would not.

NEPALESE

DAILY TO 9 PM
YETI GOURMET
103 5003 - 30 AVENUE, BEAUMONT
929.9298

In 1990, Nepal was the only constitutionally declared Hindu kingdom in the world and the Yeti Gourmet's menu featured no beef entrées and very little pork. I was excited to see something besides burgers on the kids' menu. What child wouldn't enjoy a chapatti wrap with a mango milkshake (\$6.99)?

WHEN OUR FRIENDS arrived with their children, we quickly chose some appetizers. We decided on a small plate of momos (\$3.99) and the aloo chop (\$4.99). My daughter and I agreed on mango milkshakes (\$1.99), while my husband went with his old stand-by, Coke (\$1.25). My friend and I were swayed by the aroma of spices wafting from the buffet table (\$12.99), while our menfolk desired more adventurous fare: fry thuppa (\$9.99) for my hubby and butter chicken (\$9.99) for hers. Our server graciously offered the buffet to all of the toddlers at our table for no charge.

To appease the miniature tyrants at

our table, we went to the buffet before any of the appetizers arrived. The buffet consisted of fresh green salad, daal (lentil soup), chicken curry, white rice and four other vegetarian selections. Apparently there were also pakoras—crispy fritters of spinach, potato and onion, but the plate remained empty for the duration of our meal.

I began with the daal. The cumin- and tumeric-spiced soup was fantastic despite the flying rice shrapnel from my toddler's dinner. The mild spices set off a slow warmth throughout my body.

Shortly after I finished the daal, our appetizers arrived. Momos, one of the most popular dishes in Nepal, are steamed dumplings stuffed with ground pork. They taste quite similar to typical Chinese dumplings, but what set these apart was the tomato achar dipping sauce. Achar, a relish "to brighten up your mouth," contains ground tomatoes and coriander. It paired well with the soft, plump momos.

We were equally pleased with the aloo chop, aromatic potato patties marinated in fresh herbs. Their hot, crispy outside gave way to a soft tender filling. A mysterious "Yeti sauce"

CONTINUES ON NEXT PAGE

VUEWEEKLY

DISH



Featuring the best
restaurant reviews
in the city!



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1

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2

DISH
FIND THE BEST
RESTAURANTS IN
EDMONTON & OUR
KICKASS REVIEWS!

3

**CHOOSE YOUR
LOCATION AND
ENJOY!**

FOOD NEWS! DISH WEEKLY

TURKEY DOWNTOWN Check out a brand new addition to downtown Edmonton's restaurant scene. Sofra Authentic Turkish Cuisine opened May 1. It features a unique blend of Mediterranean and Middle Eastern traditions. Open daily until 10:30 pm.

MALT MONEY For the true scotch connoisseur who has \$300, try the Jun 15 Macallan 50-year-old single malt scotch tasting at Bin 104. This \$6 500 bottle will be sampled in a Riedel tasting glass, along with four other Macallans. Each scotch will be accompanied by a tapa specially prepared by Packrat Louie's.

BREAD ON THE COB COBS Bread started in Vancouver in 2003 around a core of Aussies who fell in love with BC. Two and a half years later, they have 20 Vancouver bakeries and have started expanding across Canada. The first Alberta location just opened next to Delux Burger Bar on 142 Street. Check out the secret of their success.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vviewweekly.com or fax 426.2889.

Tired of the Traditional? Head to the Alley

SUNDAY GREAT HEAD
JASON FOSTER
greathead@vviewweekly.com

ALLEY KAT AMBER ALE
ALLEY KAT BREWING COMPANY, EDMONTON,
\$11 / 6-PACK

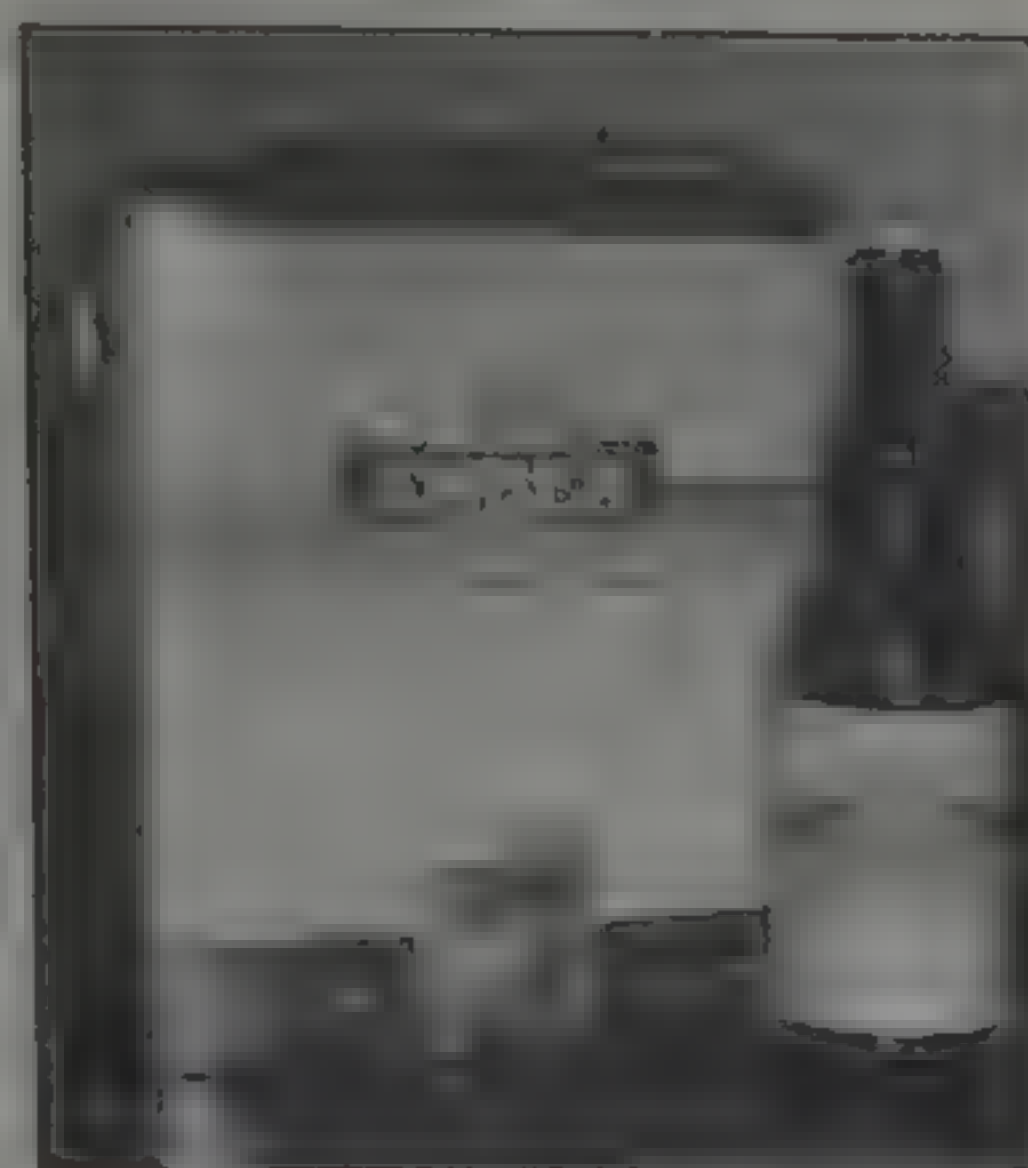
Big Rock Traditional Ale is a "gateway" beer. For regular beer drinkers, it is an invitation into a whole new world of beer flavour and styles. It has weaned many taste buds off Canadian or MGD.

But where do you go when Trad gets rather, um, traditional?

My suggestion is to have a fling with Alley Kat Amber. It has many similarities to Trad but offers an exciting new twist to the unassuming brown ale. And it's brewed right here in E-town, instead of that nasty and brutish city to the south.

Alley Kat Brewing Company is Edmonton's original microbrewery, started in 1993 by Neil and Lavonne Herbst. Amber is their quieter beer, hiding behind the skirts of its bolder sister, the Full Moon Pale Ale.

With its darker colour, medium body and smooth finish, Amber is a



step up from Trad in maltiness and body. The real differences show themselves in a single taste. Alley Kat Amber offers a bolder malt flavour, rich in caramel and just a hint of chocolate. It is sweet but not cloying from start to finish. It is a malt lover's dream.

Amber is crafted to match the rare London-style brown ale. This may prove a challenging beer, especially for those accustomed to lighter lagers. For me, it shows how a darker beer can offer a luscious malt experience without leaving the drinker feeling like they chugged a jar of molasses. ▽

CURTAIN FROM THE PAST

provided an extra tang. As I prodded the server for the sauce's ingredients, he answered very vaguely. Could it be mint or tamarind?

Another mystery lay within the dishes at the buffet. When I asked about the names of the vegetarian dishes on display, our server wasn't sure. "The cook does her own creations with a variety of spices," he informed me. A few minutes later, one of the staff placed signs such as "Chick Pea Curry," "Cauliflower Curry," and "Green Beans in Hot

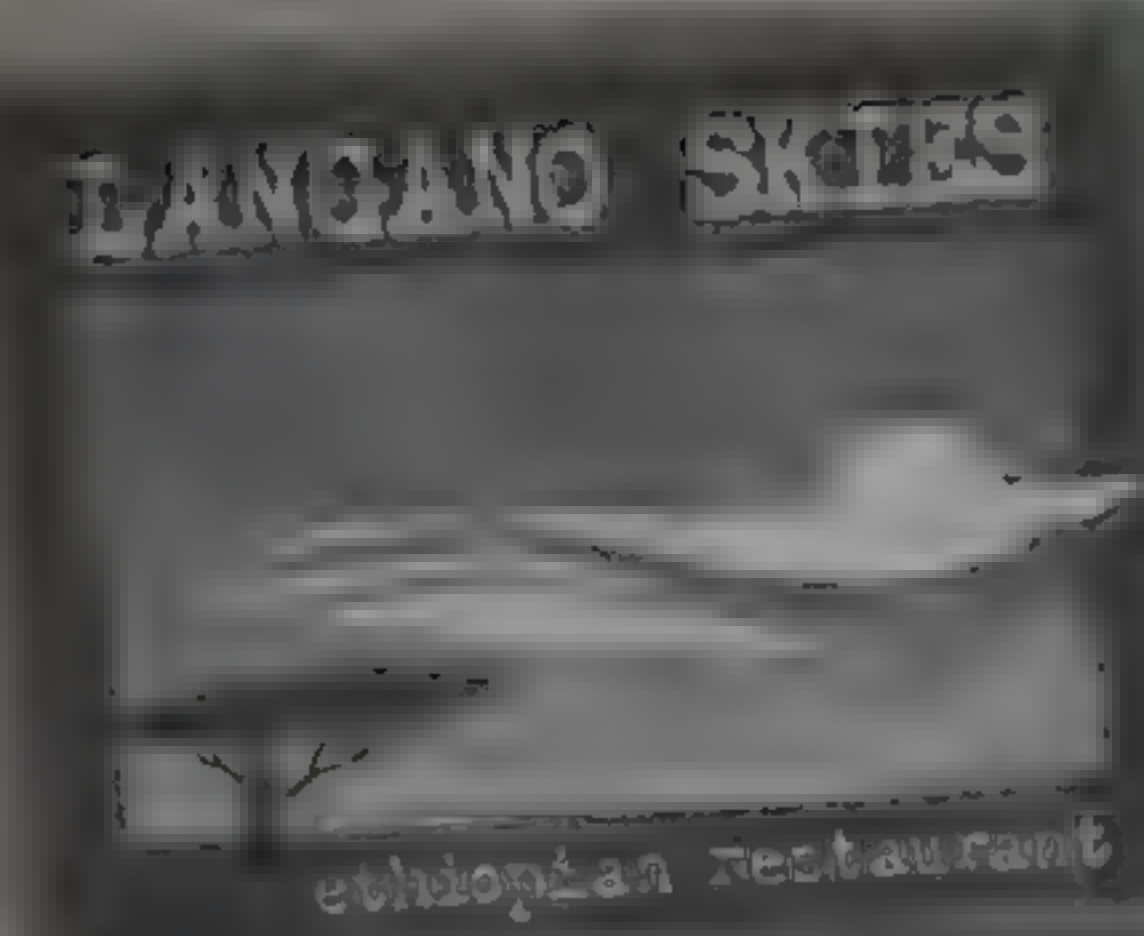
Sauce." I didn't mean to put them on the spot!

ALL THE DISHES were delicious and extremely distinctive. This was the closest to a truly foreign eating experience I've had in Canada: in most countries, I never bothered to ask what I was eating. It didn't really matter at Yeti Gourmet, either.

Like most men, the ones at our table didn't care about the details of their dishes. Names and ingredients are not a huge factor of whether or not the food is appetizing. My husband's fry thuppa was a mélange of

pork, vegetables and noodles cooked in a spicy Nepali sauce. Our friend's butter chicken consisted of tenderly cooked chicken immersed in turmeric and chili sauce. Both were gobbled up immediately.

Stuffed, four adults and three toddlers waddled out of Yeti Gourmet \$70 lighter, including tax and tip. Even though many of my questions were answered, one larger one remained: why would a Nepalese restaurant set up in predominantly French Beaumont? The answer is as secretive as the mystical Yeti that roams the Himalayas ▽



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Buffet Bonanza! It's back with style and choices

CHRISTOPHER THRALL / christopher@vueweekly.com

You remember it as well as I do. **Bonanza** was the major player on the Edmonton culinary scene in the '80s. It offered unlimited salad and dessert and, at some point, employed nearly every teenager in the city.

I was 15 during my glorious summer as salad bar filler and drinks station jockey at the Bonanza on 51 Avenue. I occasionally stepped in to punch buttons on the idiot-proof till.

BUFFET

DAILY TO 10 PM
BONANZA WESTERN GRILL
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447.0077

Every night, hungry middle-class families would line up out the door, shuffle past to order their entrées and barely pause to drop their coats at their table before filling up their first tan plastic salad bar plates of the night. I had massive crushes on every

female employee and devoured as many salad bar leftovers as I wanted. It was the perfect job.

I moved on to sling the Colonel's chicken in Grade 11. Bonanza was still the occasional family treat until the entire chain imploded in the early '90s. Nobody really knew what happened—gross sexual improprieties from managers barely older than the wide-eyed teen girls they supervised, increasing food costs undermining the all-you-can-eat business model

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or massive trademark litigation from a '60s TV show—the chain vanished from Edmonton without a trace. Adult videos and wedding accessories took the place of teenaged hormones and outright gluttony in those distinctively-shaped buildings. Bonanzas became an urban legend, barely hanging on in fringe prairie towns and the Maritimes for the following 15 years.

Until now.

I saw my first billboard a few months ago. The restaurant of my youth was back! My wife's family had made it their special Friday night dinner throughout her childhood, so she was equally excited to go. One fateful Sunday night, on the north side and without dinner plans, we decided to try it out.

BONANZA WESTERN GRILL has undergone a few changes. This place was decked out, huge and busy. Dark hardwood creaked under our feet as we followed the hostess to our table. Vertical planks were nailed to the wall and painted to give the feeling of an old-fashioned chophouse. Dark leather banquettes, a modern colour scheme and vaulted ceilings revealed that Bonanza had embraced 2006 in style.

Our friendly server actually came to us to get our drink orders and was back in a flash with milk (\$1.25) for my daughter and non-stop iced tea and Diet Coke (\$2.25 each) for us. She gestured in the direction of the buffet and left us to our own devices.

If you remember Bonanza, you remember the salad bar: a variety of canned fare, two or three salads and multiple containers full of dressings. They're all still there and much more attractively presented. However, the salad bar only occupies a tiny part of the buffet that stretched across a third of that enormous restaurant.

My wife and I grabbed plates from the spring-loaded dispenser and started at the far end of the entrées. I sampled a few Asian tidbits, some tender, mildly spiced chicken wings and baby potatoes from among the fries or mashed potato options. I stopped at the meat carving station, where I resisted ham and entire Cornish game hens in favour of a thick slab of marbled roast beef. I turned the corner, snatched a couple of buttered pyrogies and decided against a slice of pizza to use my plate's real estate for luscious meatballs in a spicy tomato sauce.

Back at our table, I traded some of my meatballs for my wife's delectable conchiglie pasta shells. I pitched in to cut up some Cornish hen for my daughter while she chewed merrily through an ample serving of steamed broccoli. I polished off her crisp zuc-

chini and prepared myself for my trip to the second half of the buffet.

Out of sheer nostalgia, I grabbed some of the cole slaw I used to mix together back on 51 Avenue, took a bit of caesar salad and inspected three steaming tureens of soup. I loaded some fresh fruit, then balanced out my healthier choices with dessert squares, a cookie, and a ladle full of the juicy cobbler that was my favourite leftover as a teen (it turned out to be apricot instead of apple and was sheer bliss).

I watched my wife return to the ice cream station for more Oreo cookie bits and sprinkles after my daughter commandeered hers. Neither of us had room to snatch a crepe from the talented cook behind the bar, but his wares were eagerly snapped up as quickly as he could produce them.

I COULDN'T BELIEVE the final stop at the end of the buffet: tucked inexplicably behind the ice cream and fixin's was a full taco construction zone! I spooned savoury spiced beef into the crisp tortilla, added cheese and salsa and perched it precariously on top of my Rocky Road dessert square as I made my way back to the table.

By the end, I was just stuffed. My daughter's eyes were glazed as she continued to pop grapes into her mouth and my wife toyed with the idea of returning for a crepe. One glance at the other clientele convinced us against eating ourselves into a coma.

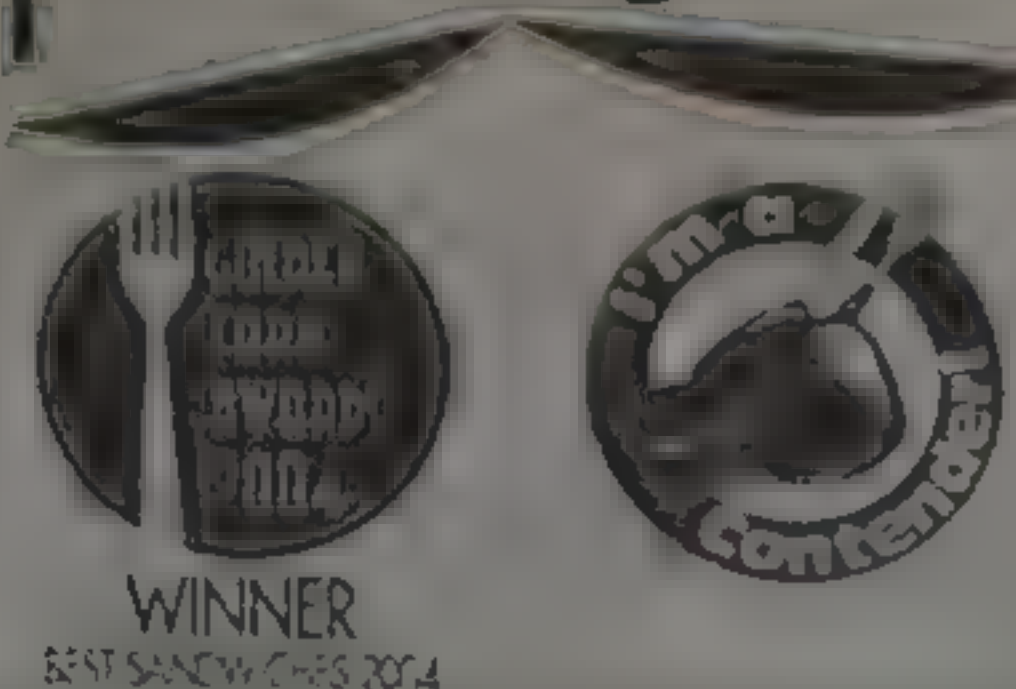
I finally glanced at the price card on our table while the server brought drink refills and our bill. Price varied by time and day: I'm sure the cuisine does, too. Our Sunday buffet topped the list at \$16.99 each, though we could have opted for salad and dessert only to save a couple of bucks. Lunch buffets started at \$10.99 and the truly terrifying "Oilman's Special," including a full buffet and 20 oz ribeye steak, rang in at \$25.99. I couldn't count how many times over that one meal would feed my entire family.

An upcoming lunch and dinner menu will expand the "Grill" part of Bonanza Western Grill, but for now, the buffet is phenomenally popular. That phenomenal popularity includes the serious risk of excess. In fact, that risk is Bonanza's major draw, I noted, as we passed full-figured North Americans lined up out the door on our way out.

Under three, my daughter ate for free, and we spent less than \$50 including tax and tip on a staggering array of fresh, tasty food. My advice: go early, go hungry and get out when you're full. The reincarnated Bonanza will be very good to you.

I wonder if they're hiring? ▼

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DID WE MENTION ... IT'S FREE?

Mandel be jammin'

ARTS AWARD

DAVID BERRY / david@vuwweekly.com

As the Kita No Taiko Japanese drum company performed outside the Winspear last Monday, Stephen Mandel bobbed his head to the beat. As soon as they finished, he sauntered over, looking like some combination of Woody Allen and a six-year-old, and hit one of the drums a couple of times. Our mayor, it seems, is serious about this interest in the arts thing.

And Mandel seemed every bit into the gala he helped create, celebrating with the best of them during the Mayor's 2nd Annual Evening for the Arts. Taking the stage to present the three Mayor's Awards, he was easily the loosest, most affable presenter, even managing to have a good time with a clown breathing over his shoulder.

The first award of the evening, the Mayor's Award for Sustained Support of the Arts went to Audrey's Books, and what should have been the second (our mayor likes arts, but not following programs, evidently), Innovative Support, went to Cambridge Strategies for their publishing of a street poet. Edmonton City Centre took the award for Promotion of the Arts for their work with the Edmonton Film Festival last year.

With the mayor safely back in his box seats, the focus turned to those making the art. First up was the Book Prize, going to Ted Bishop for his Governor General Award-nominated *Riding with Rilke*, about literary and motorcycle culture. Then Victoria Composite student Patrick Lundeen took the Stantec Youth Artist Award to a loud cheer from a friendly gallery.

NRMLS WLCM Records founder and Shout Out Out Out Out front-man Nik Kozub took home the increasingly prestigious Enbridge Award for an Emerging Artist.

The Citadel Theatre indirectly scored two awards, with Penny Ritco recognized for Excellence in Arts Management, and Ian Jackson taking home Innovation in the Arts for his work on *Peter Pan*. Gerri Morita, artistic director for Mile Zero Dance, won the Syncrude Award for Innovative Artistic Direction.

The awards were capped with Fringe/Street Performers/a whole lot of other arts impresario Geri Ditrach receiving the Lifetime Achievement Award. ▀

Starr blooms in Orlando with *All Expenses Paid*

BRYAN CARROLL / bryan@vuwweekly.com

The prospect of a vacation in Florida is always a promising one. The chance to perform a play about a vacation in Florida while actually vacationing in Florida might seem, at first glance, to be a really excellent idea.

Character development would be a cinch, and some fun and sun couldn't hurt right? Not so, explains Rebecca Starr, who plays Lynn Wynicki in David Belke's *All Expenses Paid*, which is returning from a successful run at the Orlando Fringe for a one night performance at the Varscona.

"It didn't help," she says half jokingly of the Florida vacation. "In the middle of the run, we had a day off and went to visit the beach. I didn't want to mix up what I'd already decided in my mind was the attraction [with an actual beach]."

THE PLAY—about a woman who, after winning a Florida vacation, reluctantly ends up travelling with a gentleman named Brian Perry (played by Garrett Ross), whose personality is directly opposite hers—has played to receptive audiences in Edmonton previously. Although the cast did worry about the reactions of



PREVIEW JUN 4 (8 PM)
ALL EXPENSES PAID
DIRECTED BY GLENN NELSON
WRITTEN BY DAVID BELKE
STARRING REBECCA STARR, GARRETT ROSS,
KAREN JOHNSON-DIAMOND, TOM EDWARDS
VARSCONA THEATRE, \$20

Floridians to Belke's satirical take on their existence.

"My character doesn't have a lot of nice things to say about Disney," Starr explains, "But the audience just loved it—I think a lot of people work there."

The cast has also enjoyed the adventure of attending and performing at a Fringe Festival that is far removed from Edmonton's.

"It's quite a different festival," Starr says. "There's a lot of drag shows

and comedy about silly subjects."

All Expenses Paid returns to the Varscona Theatre this Saturday, but until then, the cast will have a few days off to see the rest of the attractions in the Orlando area.

"I haven't met as many Orlandians as I'd like," Starr says. "But the people have been really friendly. It'd be pretty cool to see an alligator too." ▀

Hey, Countess! lives la vida Lemoine

DAVID BERRY / david@vuwweekly.com

I'm not a particular believer in fate, but there has to be some reason Stewart Lemoine and Jeff Haslam both found their way to Edmonton's theatre community at the same time.

Haslam wears Lemoine's particular penchants and obsessions like tailored Italian silk, equally at home as an outraged culturalist complaining about the impossibility of there being a Prime Minister of Milan as he is a forlorn husband, barely caring enough about his ending marriage to laugh hysterically about it.

The charm of Lemoine's script weaves with Haslam's natural grace, and the notion that there is acting going on never even occurs; Haslam actually lives in Lemoine's world—or at least he should.

Not that he doesn't have help with

REVUE TO SUN, JUN 11
HEY, COUNTESS!
WRITTEN & DIRECTED BY STEWART LEMOINE
STARRING RON PEDERSON, JEFF HASLAM,
DAVINA STEWART, JANA O'CONNOR
VARSCONA THEATRE, \$15 - \$18

it. In Lemoine's latest, *Hey, Countess!*, Haslam plays Nick, a disaffected lawyer outraged by an atrociously dubbed Italian art-house flick (the titular line is what sets him off) who finds a sympathetic associate in theatre manager Sam (Ron Pederson), and they head out in search of inevitably comic justice. Pederson is an ideal foil, trading off dry sarcasm with nervous energy throughout, and finding an earnest friendship between the escapades.

THE DUO is comedically overshadowed by their encounters with the

menagerie played by Davina Stewart and Jana O'Connor, who each pick up a half-dozen roundly hilarious roles. Stewart is especially apt as Nick's wine-soaked, soon-to-be ex-wife, playing the apathetic antipathy between the two to some of the purest laughs in the whole play.

O'Connor's turn as a frumpy housewife tricked into thinking she's auditioning for a makeover show also deserves a mention, the way she revels in her two-child sexiness as soon as she pulls on a pair of Liz Claiborne sunglasses, explaining they're useful for when you need to look more "with it, like a movie star or a spy."

It's Haslam's Nick who makes the play more than just a series of (albeit terrific) funny cameos, though. Lemoine is obviously focused on the comedy, rarely letting the story settle

down from one absurd situation to the next, but Haslam makes the most of the occasional pathos granted Nick.

He looks positively forlorn when he first comes out of his movie, and his erudite attempt at drafting a formal complaint is a piercing little monologue that wouldn't be entirely out of place in some of Lemoine's more philosophical work (though it by no means adds any drag to the play at hand).

Those little moments of honesty put Haslam's ease with the material on full display and make the ridiculousness going on around him all the funnier.

Haslam and his three compatriots fit ever so effortlessly into Lemoine's world, and deliver an hour of theatre so comically alive, you get the impression they never even leave it. ▀

Photographer mines for *Spare* inspiration

STEVEN DIXON AIMS HIS LENS DOWN ABANDONED COAL MINE SHAFTS

AGNIESZKA MATEJKO / agnieszka@vancouverweekly.com

Students, friends and even my children often ask me a seemingly simple question. "What is good art?" they inquire glibly—assuming that as an arts writer and teacher, I should have the answer up my sleeve.

"Well, ..." I stammer with embarrassment, while they begin to wonder if I failed art history 101.

I do have an answer—only it is one so hard to put into words. Good art, I believe, has resonance. It comes back into your mind as you are falling asleep. Such art has an aura of mystery as if the painting or sculpture had something important to say—you only need to be quiet enough to hear.

That feeling happened in force when I walked into the Art Gallery of Alberta and saw *Spare*, the photographic prints of Steven Dixon. Dixon's art is not pretty. His prints—wall-sized images comprised of tiled photos—are gray, all-encompassing vistas of dingy, garbage strewn industrial sites, hardly anything you would put over your livingroom sofa. And yet, something in this eerily beautiful work spoke to me. I could not wait to meet Dixon and to probe into this perplexing show.

PREVIEW

TO JUN 10
SPARE
BY STEVEN DIXON
ART GALLERY OF ALBERTA
(2 SIR WINSTON CHURCHILL SQUARE)

WHEN WE MEET, Dixon explains that the inspiration behind this work started a long time ago, while he was still a graduate student in Arizona, a state studded with Native American heritage sites. It was at that time that he became fascinated with archeology, visiting sites around the world: Egypt, Scotland and Malta, among many others.

"I was dealing with visual art as archeology [in my art]," he explains. Dixon recalls some amazing places that he drew and photographed on these trips, such as an ancient settlement in Scotland that had been suddenly washed open by a tidal wave.

"There it was, a whole village," he excitedly exclaims. While Dixon looked at these mysterious sites, he pondered over the ancient cultures that had disappeared. "How do you attempt to gain meaning from something so removed? How do different generations interpret the same sites?"

After getting a job in Edmonton, Dixon's interest in archeology contin-



ued unabated. Only there was so little to go on in Alberta. "Because of the nature of material culture, there are few sites here; so I went to the mountains, and I started to investigate the remnants of the mining industry."

The artist clambered through abandoned coalmines in Crow's Nest Pass, as well as others. "It's not illegal," he

blithely says. "Some have signs: 'Enter at your own risk'."

All the sites that he found were pre-1960s, as many old mines began to shut down with the decreased demand for coal after the Second World War. "Before that, it was a free for all," he explains. The images Dixon was hunting for with his cam-

era lens were simple, every day traces of human activity, places that once hummed with life and that now stand decrepit and silent

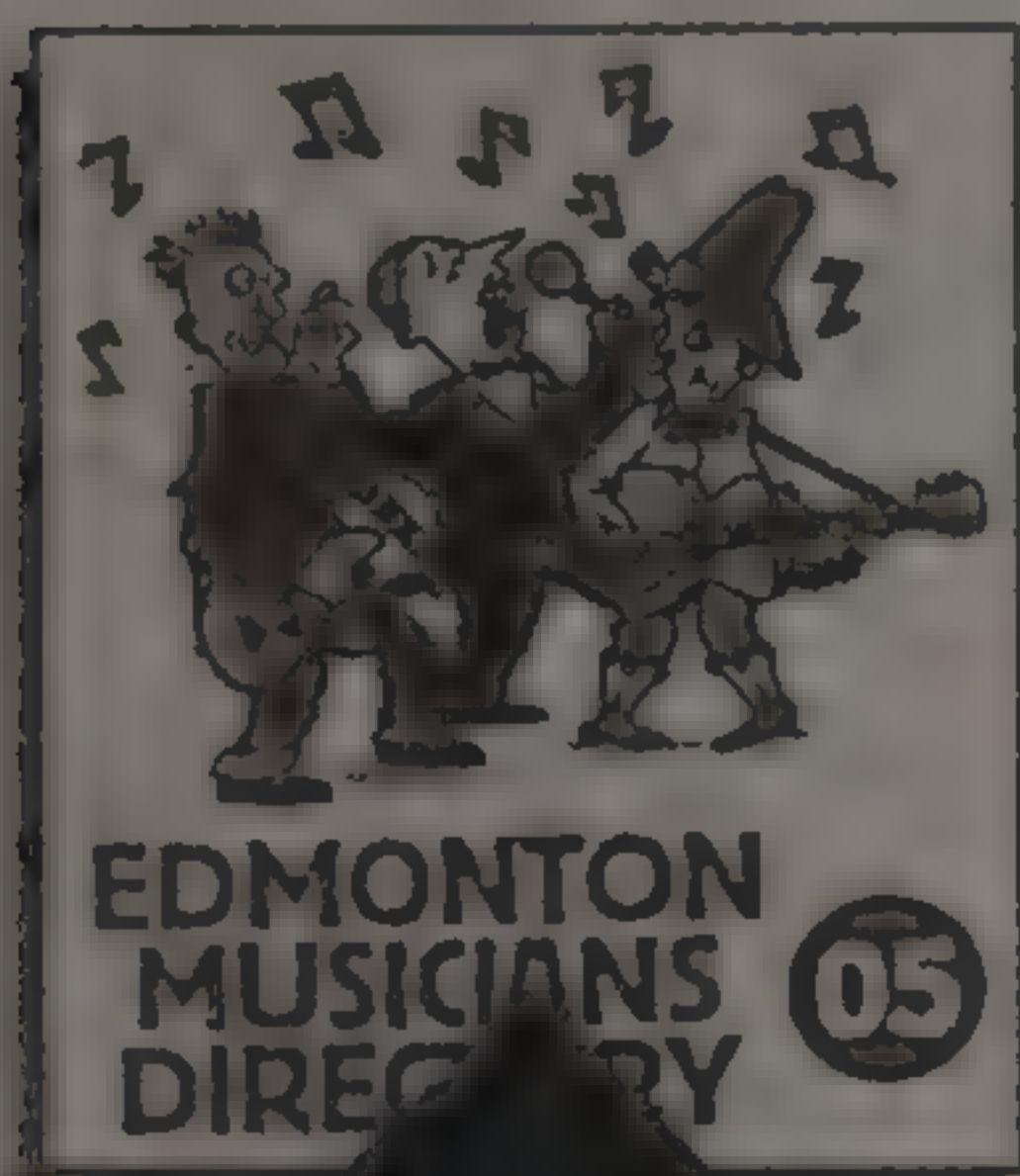
"There's still bits of stuff left on the shelving after 60 years," Dixon explains, pointing to a photograph that depicts a life-sized wall of shelves. "It's quite amazing!"

As he continues to explain the inspiration behind his art, a light goes off in my head, and I begin to understand why these works seemed so enigmatic. Behind every image of industrial decay, of abandoned and lonely sites, lies a hidden message that hovers like some ancient, still undeciphered writing

Only the message isn't in writing, it's in the countless marks, scratches and signs of human labour that Dixon conveys with hyper-realistic detail

"Look, even the trowel marks [in the wall] are visible. Something someone did 75 years ago and it's fixed," he enthusiastically explains

Then, as I look at his prints with newly gained understanding, Dixon adds, "People live their lives thinking that they haven't left a mark. Everyone has left a mark. We don't often know how to understand it. [In my work] I draw meaning from small gestures." ▽



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Mad Mapper of Mountains lures MacLaren to alpineland

PRINT CULTURE

ERIN WEBER
erweb@weekly.com

Canada's Canadian psyche is fed by the images of a fringe of lakes, Precambrian rock and craggy pine trees, then mountains shaped by the borderlands of the Rockies. The mountains exist at the edge of sight but at the centre of our consciousness. Think of Big Chief Mountain's long, down the long prairie slope and across the foothills and saw-tooth peaks from Highway 2 near Didsbury and then think of how clouds low on the western horizon can so easily obscure the palisade of stone far to the west. We don't live in them like British Columbia, rather the idea of the mountains draws us towards them and feeds our imaginations.

Mapper of Mountains: MP Bridgland

land in the Canadian Rockies 1902-1930 (University of Alberta Press) by U of A History and English professor Ian MacLaren (together with Eric Higgs and Garielle Zezulaka-Mailloux) is an engrossing book about a largely forgotten man whose extensive mapmaking literally represented and "produced" the mountains we all experience and imaginatively inhabit.

During the first decades of the last century, MP Bridgland worked for the Dominion Lands Survey, photographing the mountains of Jasper, Glacier and Waterton National Parks from their peaks in the summers and producing maps of them in the winters. He mapped vast areas, often covering 2 500 square km in a season. But he also left a rich mountaineering legacy. He recorded over 60 first ascents, mastered climbing routes, wrote guides and helped found the Alpine Club of Canada in 1906.

In our age of aerial photographs and satellite imagery, it's difficult to appreci-

ate the daunting physicality of what he accomplished. While surveys of the Canadian prairie approached land as a flat grid, the geodetic mountain surveys took into account the shape of the earth and rendered topography in three dimensions.

BRIDGLAND CREATED maps using photogrammetry, a process that involved using carefully calibrated photographs of mountains from their summits. He later had to calculate the height, breadth and pitch of the mountains, and then painstakingly render these calculations as contour lines on paper. In retrospect, his accomplishments are all the more staggering when one considers he did this with clumsy glass-plate photo technology, often over terrain that had never before been explored. Bridgland's work, MacLaren argues, merits comparison with David Thompson in terms of mapping achievement.

MacLaren locates Bridgland's project

within the broader story of surveying as an instrument of imperial mastery and domination. These power dynamics were amply laid bare by the role surveyors played in inciting the Red River Rebellion in 1870.

"The stress on knowing rather than imagining runs deep in the Canadian mind," he writes. "It is a necessary illusion by which Canadians feel they can exert a needed sense of comprehensive control over the nation's huge land mass."

But Bridgland's photographs are not just an inventory that record but also works of art that "construct" their subject.

"All photographs, like all maps, conflate art and science, experience and interpretation, documentation and picture, reality and construction. Every photograph lies somewhere on the continuum between the entirely objective and the wholly impersonal."

Mapper of Mountains also describes at length how the Rocky Mountain Repeat Photography Project is using

Bridgland's photographs and camera positions in very practical ways to measure change in the parks.

The book exhibits the meticulous research that has become a hallmark of MacLaren's scholarship. Even so, it carries its substantial scholarly apparatus very nimbly, and its prose style will appeal to a general readership. The pleasure of this lushly illustrated text is enhanced by Lara Minja's excellent book design, which uses different typefaces and 19th century book styles to signal the ongoing dialogue between then and now. All told, it's a path-breaking book that significantly deepens our appreciation for how our alpine regions have been figured and understood. Little wonder, then, that it won the Trade Publishing Award for Non-Fiction at the Alberta Book awards last month.

Greenwoods' Bookshoppe will launch **Mapper of Mountains** with Ian MacLaren on Jun 1 at 7:30 pm. ▀

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URORA'S WEDDING-CITIE BALLET Eva O. Howard Theatre, Victoria School (472-7774) • Featuring guest artists Michael Vallencourt (Alberta Ballet), Robert Deschke (Winnipeg), Crystal Hartford (Colorado Ballet) an evening of classical repertoire featuring a one-act version of highlights from Tchaikovsky's ballet The Sleeping Beauty • June 10 (8pm) • \$15 (adult)/\$10 (student/senior/child under 12) at Citie Ballet, Étoile

NEXTFEST: DANCE-YOUR-AZ-OFF The Living Room (425-1315-106 Ave (453-2440) • June 2, 6-10

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ART GALLERY OF ALBERTA 2 Sir Winston Churchill (425-1032) • Open Tue-Sat 10:30am-5pm; Thu 10am-5pm • **CROWDS?** Artworks by Max Kozlovich, Artim Egrayan, Lawin George, M. J. D. B. B. and David Roszky • Until June • **ONCE AGAIN: MASTERS AND COMOTION** Artworks by Pierre Cauchon • Until June • **Gallery Tours:** Every Sat and Sunday after 2pm • **Kitchen Gallery:** SPICE Artworks by Steven Smith • **Children's Gallery:** ALPHABET Artworks by emerging artists by Luma Bennett • Until June

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BEARCLAW GALLERY 10403-124 St (482-1204) • **SPRING GALLERY WALK:** Featuring artworks by Norval Morrisseau, Jane Ash Poitras, George Littlechild, Joane Cardinal-Schubert and new works by Laura Lee Harris

CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-3519 1-888-352-3519) • Open: Mon-Fri: 9:30am-5:30pm; Sat: noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

Café MOSAICS 10844-82 Ave • **SKIN:** Artworks by Tim Rechner • Until June 1

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **INSPIRATION:** Paintings by Camron Mulligan, Patricia Trudeau, Janine Anselmo and drawings and mixed media artworks by Ingrid Martel; June 2-14

COLLECTIV CONTEMPORARY ART 102, 6421-112 Ave (491-0002) • Open: Wed-Fri 12-5:30pm; Sat 10am-5:30pm; Sun 12-4pm • **SPRING SHOW:** Artworks by Barb Mandel, Brad Burns, Heather Millar, Tim Rechner • Until June 30

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Open: Tue-Fri 9:30am-5:30pm • **SPRING EXHIBITION:** New artwork by gallery artists and recent acquisitions; special feature on Caio Fonseca • Opening reception: Sat, June 3 (2-4pm) • June 3-17

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2006:** New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open: Mon-Fri 8am-4pm • **WOMEN'S WORKS:** Works by women artists in conjunction with Women's Words Summer Writing Week • June 2-30

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 83 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **FAST FORWARD 2006:** Artworks by first year master of fine arts students • **RHINO:** A hands-on training module for rhinoplasty procedures by Ghassan Zabaneh • **OBSOLESCENCE OF DESIRE:** Managing product durability-implications for sustainable design methodology by Kerry Hamner • Until June 17 • Opening reception Thu, June 1 (7-10pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Artworks by Todd Safronovich • Through June

FRONT GALLERY 12312 Jasper Ave (488-2952) • Paintings and drawings by Raymond Thériault • June 2-14 • Opening reception, Sat, June 3 (2-4pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Space: GOD AND COUNTRY:** Large-scale "history" paintings by Matt Bahen and Scott Sawtell; until June 17 • **Front Room: TAKING LIBERTIES:** Artworks deconstructing and re-interpreting the Statue of Liberty by Kim Bruce, Elizabeth Clark, Cecelia Gossen, Isabelle Hunt-Johnson, Celia Meade and Louise Williamson; until June 17

HOLE'S GREENHOUSE 11 Bellerose Drive, St. Albert • **THE EMERGING ARTISTS' SOCIETY OF ALBERTA** Artworks by emerging artists • June 10-11 (9am-6pm)

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • **MASTERS OF WATER-COLOUR:** Paintings by Joyce Bjere and Roma Newcombe; June 5-29; opening reception: Wed, June 7 (6:30-8:30pm), Sat, June 10 (10am-4pm)

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by various artists • Through June • Artists painting on location

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Waltraut Unbekannt-Lafleur, miniature etchings by Thelma Manary, wood carvings by Adi, pottery by Linda Nelson • Through June

LANOO GALLERY 11130-105 Ave (990-1161) • **CRYSTALLINE CREATIONS:** Artwork by Rod and Denyse Simair • Until June 10

LATITUDE 53 10248-106 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • **IT'S IN THE PROCESS:** Group show, part of Nextfest; until June 11 • **ARTIST TRADING CARD MAKING AND TRADING SESSION:** Sat, June 3 (2-5pm)

MADSEN STUDIOS 6511-112 Ave (468-9543) • **CREATIONS IN THE GARDEN:** Flowers, Inuit carvings, garden photos and hand-forged metal sculptures • Spring grand opening: Sat, June 3 (noon-5pm)

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **A THOUSAND WORDS:** Photographs by medical photographers Pat Marston and Stephen Wreakes in celebration of the U of A Hospital's 100th anniversary • Until June 11

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **THE ART OF YOUTH '06:** Artworks by students of Memorial Composite High School; until June 18 • **Dining Room Gallery:** Photographs by Darlene Hildebrandt; until July 13

MILNER GALLERY Stanley Milner Library, Main Fl, Sir Winston Churchill Sq (496-7039) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • **THE PERFECT COMPANION:** Acrylic paintings celebrating the lowly dandelion, by Kathleen Newman; until June 17

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street (459-1528) • Open: Mon-Sat 10am-5pm; Sun 1-4pm • **VOICES OF THE TOWN/VOIX DE VILLE:** The story of Vaudeville through the lens of Peterborough's Roy Studio • Until July 23

MUTTART CONSERVATORY 9626-96A St • **BECHA KPACHA-VESNA KRASNA:** A Celebration of Ukrainian Art; until June 4 • Chester and Luba Kuc's embroidered petit pois pictures on Ukrainian themes, along with klymy (hobelin tapestries) by celebrated Ukrainian artist Mykhailo Bilas; until June 1 • Watercolours by the students from the Ukrainian Bilingual Program in Sherwood Park; until June 3 • St. Matthew Ukrainian Bilingual Program display of pysanky, weaving and embroidery projects; Sun, June 4 (12-4pm)

NEXTFEST Theatre Network, 10708-124 St, and various locations (453-2440) • Featuring the work of over 400 hot, talented young artists, from Edmonton and beyond. Showcasing new works of dance, theatre, music, visual art, film and more • June 1-11

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **CELEBRATION OF ABILITIES III:** AABIS (Alberta Artists with Brain Injury Society) • June 1-20 • Opening reception: June 2 (4-8pm) • Choral performance by the Verkhovyna Choir; Sun, June 4 (2-2:30pm)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **HIGH ENERGY XI:** Artworks by High School students; until June 4 • **OVERLOAD** Paintings by Tim Rechner; Art Walk; June 8-30 • Opening reception: Thu, June 8 (6-9pm)

REYNOLDS-ALBERTA MUSEUM 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open Tue-Sun 10am-5pm • **LIFE AND TIMES OF THE MOTORCYCLE** Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 12845-102 Ave, www.royalalbertamuseum.ca • **SATISFACTION GUARANTEED:** How consumer goods were brought to Western Canada from 1880-1960; until Sept. 4 • **FROM GEISHA TO DIVE: THE KIMONOS OF ICHIMARU:** Kimonos, sashes, wigs, combs, fans, sandals and other belongings of Ichimaru providing insight into women's history in Japan, until Sept. 4

ST. ALBERT ARTWALK • Wares • Modern Eyes Gallery • Profiles • Forever Sisters • Art Beat Gallery • Gemport • Studio Gallery • Bookstore On Perron • Cargo and James • St. Thomas Coffee House • Pygmalion School of Fine Art • June 8 (6-9pm)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **SUMMER BEGINNINGS:** Group show featuring Alberta landscapes by Jim Davies, Spanish landscapes by Arlene Wasylchuk, figurative paintings by Cynthia Gardiner, still lifes by Lori Lukasevich, still lifes and landscapes by Lynn Malin and bronze and stone works by David Mitchell • June 3-30

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **INSIDE OUT:** Printworks constructed from flat foam by Quebec artist Georgia Volpe • June 1-July 15 • Reception: June 29 (7-9pm)

TU GALLERY 10718-124 St (452-9664) • **1ST ANNIVERSARY SHOW:** Featuring artworks by Alan Boileau, Patricia Shipleit, Miranda Jones, Craig Campbell, Daryl Richardson, Colin Corneau, and others

VANDERLEEF GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • **SPRING FEVER** Artworks by Bobbie Burgers • Until June 21

WEST END GALLERY 12308 Jasper Ave (488-4892) • Open: Tue-Sat 10am-5pm • **THRESHOLDS:** Mixed media on canvas by Jacek Rudnicki • Until June 9

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Book launch of Cora Taylor's *Angel in the Snow*; Thu, June 1 (7:30pm) • Book launch: Readings from *Nextfest Anthology II*, featuring Sheldon Elter, Rob Bartel, Trish Lorenz, Jon Stewart, and Janis Craft; Thu, June 6 (7:30pm)

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam 3rd Wed ea month, sign-up 7-8pm • \$5 (donation)

CITY ARTS CENTRE 10943-84 Ave (433-2932) • June Tellaround • Fri, June 9 (8-10pm)

MACEWAN'S CENTRE FOR THE ARTS Rm 333 • Launch, reading and book signing of *Blood Opera. The Raven Tango Poems* by Jennie Edwards, illustrated by Paul Saturley • Sat, June 10 (7pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

UPPER CRUST 10909-86 Ave (433-2932) • A Storytelling Café. Featuring Stephanie Bengier, Laura O'Connor and Marie Anne McLean • Thu, June 1 (7-9pm) • \$5

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Nelson Giles • June 8-10

THE COMIC STRIP 1646 Bourdon St, WEM, 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Dez Reed with Shawn Gramiak and guests; June 1-4 • Hit or Miss Mondays: Amateurs and professionals; Mon, June

5 • Improv in the Evening: with the Second City Improv Players with the Fresh Faces of Stand Up; Wed, June 7 • Kelly Taylor (Just for Laughs Festival), with Derek Lengwenus and Daryl Makk; June 8-11

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10:30pm, Sun 8pm • Every Wed: Pro Am Comedy Jam • Pro AM Comedy Jam: Wed, followed by Paul Sveen; \$5 • Sun Industry Night • Tony Lee x-rated hypnotist; June 8-10 • Randy and Mr Lahey (*Trailer Park Boys*); June 16

THEATRE

CHIMPROV Varscona Theatre, 10329-83 Ave (433-3399) • Comedy improv every Sat 11pm (except last Saturday of the month)

COMEDY NIGHT IN CANADA Jubilations Dinner Theatre, 8882-170 St (484-2424) • A variety '60s and '70s style show with fast paced comedy sketches and music • Until June 4

THE DISCO BALL Jekyll and Hyde Pub, 10610-100 Ave (420-1757) • Presented by SWAK Productions • Until June 3 • \$15 at TIX on the Square

EMERGENCY ROOM Jubilations Dinner Theatre, 8882-170 St (484-2424) • The staff of a hospital are putting on a talent show but patients, romance, accidents, lust, infatuation, fear and love make it difficult. Featuring classic hits from the '70s and '80s • June 9-Aug 13

FOOTLOOSE Mayfield Inn, 16615-109 Ave • A high-energy, rockin' musical • Until June 25

HEY, COUNTESS (AN IMPISH PLAY FOR SPRING) Varscona Theatre, 10329-83 Ave (420-1757) • Teatro La Quindicina presents a new play by Stewart Lemoine featuring Leona Brausen, Jeff Haslam, Ron Pederson, and Davina Stewart • Until June 11, Tue-Sat 8pm, Sat 2pm • \$18 (adult)/\$15 (student/senior) at TIX on the Square; Sat matinee Pay-What-You-Can, first Fri Two For One; \$10 (Tue)

2006 IMPROVAGANZA Varscona Theatre, 10329-83 Ave • Canada's Largest Improv Comedy Festival presented by Rapid Fire Theatre • June 14-24 (8pm), Sun-Mon night dark, Fri and Sat late shows (11pm) • Kids shows featuring "Puppetprov" Sat (2pm) Pay-What-You-Can

NEXTFEST Theatre Network, 10708-124 St, and various locations (453-2440) • Featuring the work of over 400 hot, talented young artists, from Edmonton and beyond. Showcasing new works of dance, theatre, music, visual art, film and more • June 1-11

OH SUSANNA! Varscona Theatre, 10329-83 Ave (433-3399) • The Euro-style variety spectacle. Laughs, music and more, guided by international glamour-gal Susanna Patchouli and her special guest co-host Eros god of love • Sat, June 3 (11pm) • \$10/\$7 (with Die-Nasty membership card) at Varscona box office (10:30pm)

PETER PAN Citadel Shocher Theatre, 8928-101A Ave (425-1820) • By J.M. Barrie, new version by Tom Wood, directed by Bob Baker. Set in Western Canada in 1933, the Darling family, a casualty of the Depression, faces the fear of having to send Wendy, the eldest, to the city. Peter Pan visits and tells of a faraway land where they'll never have to grow up and everything will be wonderful, and the Darling children are off on an adventure that changes them forever • Until June 4, held over: June 6-11 (8pm), June 10-11 (2pm and 8pm), no show June 5

THEATRESPORTS Varscona Theatre, 10329-83 Ave (448-0695) • Rapid Fire Theatre weekly insane improv show every Friday at 11pm • \$10

With no words Spoeth-en, silent comedy gets modern update

BRIAN GIBSON / brian@vueweekly.com

Escape artist, mime and silent comic. FAVA Frameworks showcases local director Eric Spoeth's attempts at capturing Don Virgoe's unusual talents on film in the shorts *The Street Sweeper* and *The Manikin*, which are one-third Buster Keaton, one-third Mr Bean and one-third Something Completely Different.



THIS ROCKS

The Street Sweeper has already played in theatres before some features, and it certainly offers enough charm and amusement to play on air-planes and in any other slot where it could replace such way-past-its-expiry-date filler as those *Just For Laughs* gags. It would be nice to see Spoeth and Virgoe push the comedy into the realm of social satire in future episodes, though.

In a crisply shot sequence, set in early winter outside one of Edmonton's best Spanish restaurants, Mr Viggs, in bowler hat and a neat suit, walks smack into a job opportunity. The restaurant owner Raoul (Ben Myckan) offers him a shovel and tells him to start clearing snow, but Mr Viggs soon turns to busking, which offers a chance for Virgoe to show off his famous "mechanical man" routine, impressing a little girl and intimidating a young

SILENT

THU, JUN 1 (7 PM)

FAVA FRAMEWORKS

THE STREET SWEEPER & THE MANIKIN

DIRECTED BY ERIC SPOETH

SEVEN CHANCES

DIRECTED BY BUSTER KEATON

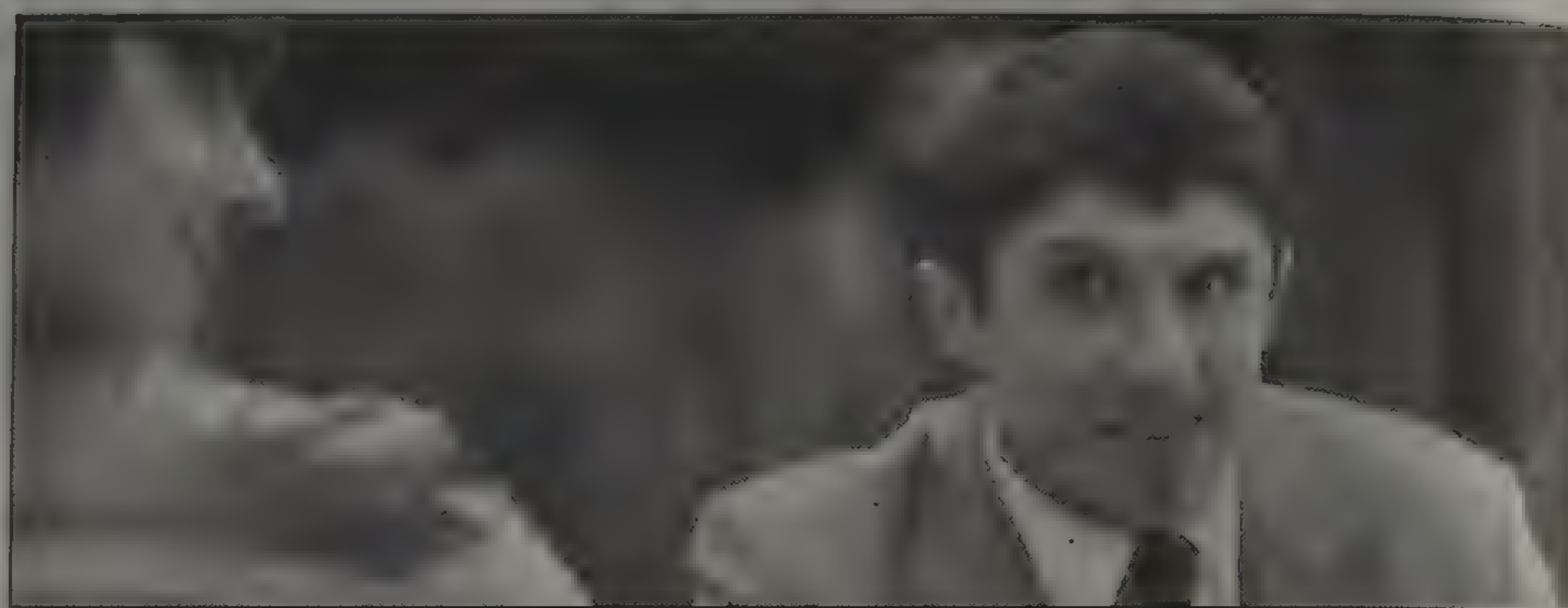
METRO CINEMA, \$8

man. Virgoe's oddly fluid jerkiness is remarkable, as he seems to merge the jangly limbs of a puppet with the stop-start motions of a whirring android.

Mr Viggs is often daydreaming some of the action, which seems more fitting in *The Manikin*, a story that comes to half-dreamy life in the glass-windowed, neon-lit world of the surreal shopping mall (our very own WEM). In both films, Myckan, with his rounder features and his dark looks at our misfit hero, plays the consummate ruffian-counterpart to the gawky, loose-limbed Viggs.

Spoeth tweaks the pace of the chase scene in the mall, echoing the 18-frame-per-second speed of silent films, and makes good use of the vivid, cartoonish backdrops at WEM. The title cards that pop up are a wonderful touch, though the musical scores lack spark, sometimes dropping to elevator-music depths.

In a few scenes, a stilted quaintness creeps into the effort to turn our post-modern times and big city lights



into coy, Chaplin-esque comedy. The romance between Mr Viggs and a mall-walker (Michelle Molineux) rings false because she's a pouty blonde who looks like she's been photo-shopped in from a soft-core B-movie.

ENJOY THE APPETIZING shorts, then, but savour the main dish. Spoeth has picked Keaton's *Seven Chances* to run after his pair of intriguing attempts to refashion the silent comedy a hundred years later. The sepia-hued 1925 movie—about Jimmie (Keaton), a down-and-out stockbroker who can inherit his uncle's fortune if he gets married by 7 pm—was actually one of

Keaton's least-favourite films. But the comedian, whose wide-eyed expressions of befuddlement, consternation and chagrin can carry the film, surrounds himself with a colourful cast—including an actor in blackface and some moments of casual racism—and directs with startling economy, using wryly ironic jokes, poetic title cards, fluid dissolves and crane shots.

Shot in the Roaring '20s, when women had won the vote, the film's impeccably scored and paced action offers a curious mix of attitudes, toying with marriage as a financial merger even as it has cold feet about women's independence.

Prospective brides laughingly reject Jimmie, the male enclave of the Turkish baths is taken over for a Ladies' Day and a female impersonator confounds the hapless bachelor. Then, enticed by an ad that Jimmie's friends run in the paper, flappers become a rampaging mob of gold-digging brides, flattening a football team and scaring off soldiers as they pursue the hurtling Jimmie over fields, across ponds and through rockslides.

By the end of its epic comic chase though, *Seven Chances* makes it clear that Keaton understood comedy can only be timeless when it is relentlessly and honestly of its time. ▽

Not just big in Japan, Tokyo Story is rightfully a film classic

FLICKS

THE MOVIEGOER

PATRICIA WYCHUK

moviegoer@vueweekly.com

I read a lot about films and film history, so when I sat down to watch *Tokyo Story* for the first time this week, I already knew a few things about it.

I knew that it was about an elderly Japanese couple who come to Tokyo to visit their children, only to find that their offspring are too preoccupied with their own lives to make much time for them. I knew that the film had a distinctively slow pace and unadorned, almost two-dimensional visual style, with most interior scenes filmed only a few feet off the floor, as if from the perspective of kneeling on a nearby tatami. And I knew that the film's most famous exchange of dialogue occurs near the end, when one character ruefully

remarks, "Life is disappointing, isn't it?" and another replies, "Yes, it is."

I was worried I would have a similar reaction to the film itself. *Tokyo Story* is probably the most important and highly regarded movie that I still hadn't gotten around to seeing. (It usually competes for first place with *The Godfather*, *Citizen Kane*, *The Rules of the Game*, *8 1/2* and *Vertigo* in critics' polls to name the greatest film of all time.) And yet I approached it with a certain amount of trepidation.

I had seen only one other Ozu film previous to this one—a 1959 oddity called *Good Morning*—and I didn't know what to make of it. A gentle comic take on the impact of television upon the traditional Japanese household, its peculiar mix of deadpan satire and toilet gags had me staring at my television set with the same confused expression that the older characters in the film wore as they stared at

theirs. Ozu has often been tagged as "the most Japanese of Japanese directors," and I wondered if his sensibility was just too foreign to my own for me to understand his work properly.

TO MY RELIEF, *Tokyo Story* turned out to be perfectly accessible, a story whose apparent simplicity disguises its tremendous emotional power and its enormous wisdom regarding human nature and family relationships.

And it got to me, even though I had approached it in entirely the wrong frame of mind, checking it off as if it were one more item on a long, long laundry list and wondering before it began if I would have been astute enough to recognize it as the masterpiece everyone else says it is if I watched it without ever having heard of it before. (Only movie critics ever go into movies thinking this way, trying to predict

and outguess other people's opinions, which is one reason why their opinions often seem so out of touch with those of "normal" moviegoers.)

Anyway, there's something so direct and humble and humane about Ozu's style in *Tokyo Story* that you stop intellectualizing the experience of watching it very early on. At least, I did. I don't know if the movie seemed like the greatest movie ever made while I was watching it—it took me a while to acclimatize myself to Ozu's deliberate pace, his refusal to indulge in cinematic shorthand to whittle down the length of a scene and the way the film's drama consists of a slow accumulation of banal pleasantries and small talk.

Instead, my main source of enjoyment as I watched the film was not Ozu's direction, but the exquisitely subtle performances of Chishu Ryu and Setsuko Hara.

Ryu plays the older husband, whose

polite nods and murmurs of agreement as he talks over dinner with his emotionally distant family seem more and more tragic as the film progresses. And Hara plays Ryu's beautiful widowed daughter-in-law, whose wide, anxiously frozen smile and choked-sounding voice suggest waves of yearning barely being held in check.

Indeed, it's not the death of Ryu's wife that struck me as the film's saddest element; it's the moment where Hara, in a rare unguarded moment, confesses the full extent of her loneliness.

"Sometimes I feel like I can't go on like this forever," she tells Ryu. "Often I wonder, when I can't sleep, what will become of me if I go on this way."

In that speech, I fancy she speaks for all moviegoers, myself included, in strange cities all over the world, sitting alone in their houses, watching *Tokyo Story* and feeling the tears in their eyes. ▽

Gay ol' Paree gets dystopic facelift in *District B13*

With a title like *District 13*, the only action you might be expecting is a vicious spat between civic planners and zation proposals.

But Pierre Morel's Euro-fight flick (released over there in 2004) focuses on some different projects. The camera shoots us into 2010 and the concrete jungle of the unlucky, called-off Parisian district, rocketing up a stairwell, bulleting through a peephole and whipping in and out of apartments. It reaches Leito (David Belle), who caroms off walls, leaps down stairs and jumps poflops to escape thugs sent by Bibi Naceri, looking like a suave Tim Roth), whose latest cocaine shipment Leito, your round-kicking, neighbourhood-watch-type guy, has stolen and washed down his bathtub.

It's a stylish, gritty opening, but then the Luc Besson plot limps in. Besson's world—animalistic men and abused women in a slickly urban dystopia—hasn't changed much from *La Femme Nikita* to *Unleashed*. Here, he's tacked on a buffed-and-ripped fighting buddies plot.

Undercover cop Damien (Cyril Raffaelli), who can tear through a casino and single-footedly kick the craps out of a gambling ring while wearing a lounge shirt—the first metrosexual action hero—teams up with Leito so that the two of them can defuse the manly tension, plus a pesky “clean bomb” in *District B13*.

Cue the good guys' first-date squabbles, a few awkward conversations with the bad guys as everyone waits for another fight and its electronica beats to break out, then

EURO OPENING FRI, JUN 2
DISTRICT B13
DIRECTED BY PIERRE MOREL
WRITTEN BY LUC BESSON, BIBI NACERI
STARRING CYRIL RAFFAELLI, DAVID BELLE

some crazy-ass parkour action. Parkour is a martial arts discipline that looks, to my unrefined eyes, like a pretty cool way to use any remotely climb-able structure like a jungle gym to flee from goons, a nice cardio warm-up before pummeling them like piñatas. It actually makes for good, down-to-earth kinetic eye candy.

THE STORY'S VAGUE POLITICS intriguingly predict France's street riots of 2005. Leito, who represents the poor underclass, despises the authorities who have walled off his community, making it implode with crime. The film's thought-provoking moment comes when Damien says that the government wouldn't kill the 2 million ghetto residents just because it's “out of ideas” and Leito snaps, “6 million died for not having blond hair and blue eyes.”

Damien could accept the Blind-to-Irony Award while standing on the pile of goons he's beaten like rented mules when he says, “Violence isn't the only way to solve problems.” And Leito's no-place-like-home place is ultimately reduced to a *Grand Theft Auto* world of muscled goons who drive flashy cars and fire an insurgency's worth of ammo as a neutron holocaust nears.

There goes the neighbourhood. What happened to those good old days when Jackie hopped fire escapes on a quick *Rumble in the Bronx* and Seagal broke a few necks as he stepped out for justice in Brooklyn? ▼



Film captures the heat wave of an *Indian Summer* in Oka

CAROLYN NIKODYM / carolyn@vuwweekly.com

It's always with some trepidation that a reporter tackles an important and complex story. Being entrusted with someone else's narrative, with all of the inherent nuances, can be a serious burden, and there is always a certain amount of self-doubt over whether the story has been related respectfully.

Local filmmaker Gil Cardinal, whose film *Indian Summer: The Oka Crisis* opens the 11th annual Dreamspeakers Film Festival (Jun 7 - 10), understands that feeling well. After he'd been approached by the CBC and a colleague to make a mini-series about the 1990 Oka Crisis—a Mohawk land claim that saw the aboriginals try to stop the expansion of a golf course and luxury condo complex over an ancestral cemetery and sacred pine grove—the film crew went through a serious consultation process with the Mohawk of Kanasatake and Kahnawake Reserves, even going so far as giving concerned citizens scripts to go over and offer comments on.

“[The Mohawk] were, in the beginning, quite mistrustful when they heard that this was going to be done. They thought, ‘Is this going to be Hollywood coming in to white-wash everything?’” Cardinal explains over the phone. “So we had meetings with the grand chief, we had open public meetings and sought community support, and took very seriously their feedback. In the end, we were supported and encouraged by that section of the community

DRAMA

WED. JUN 7 (6 PM)
INDIAN SUMMER: THE OKA CRISIS
WRITTEN & DIRECTED BY GIL CARDINAL
STARRING ALEX RICE, GARY FARMER, TANTOO CARDINAL
METRO CINEMA, \$20

who cared enough to get involved, and they, in fact, wanted us to do as much filming as we could in the community.”

Indian Summer draws on the literature about the Oka Crisis to deliver an intimate look at both the Mohawk occupation and the inner workings of the Quebec government and their response. Beginning with the July 11, 1990 raid on the Mohawk by the Surité de Quebec (SQ—Quebec's provincial police), the film strives to unravel the timeline and history behind the dispute

WEAVING HIS SCRIPT with actual footage of the standoff, Cardinal offers a compelling view of an embarrassing chapter in Canada's recent history, made all the more pressing in light of the current land dispute in Caledonia, Ontario. It is the use of the archival footage that breathes life into the complicated story, offering an all-too-realistic glimpse of the racial and political climate.

Clashes between Oka residents and Mohawk escalated; while fascist radio announcers pushed both for the government to get physical with the Mohawk and for Oka residents to take over where their leaders had “failed.”

According to Cardinal, who

returned to Kanasatake last weekend for a screening at the reserve on May 26, the problems between the communities continues. (In fact, Jean Ouellette, the mayor of Oka at the time and the man responsible for pushing for the golf course expansion, was re-elected as mayor by a landslide less than a year after the crisis.)

Where the film struggles is in the sheer complexity of the situation. The dispute lasted over six months and resulted in three deaths and the arrest of over 150 Mohawk, as well as tension between negotiators and Mohawk, between warriors and non-warriors, making for relationships that regularly ran hot and cold. In its desire to capture as many sides as possible, *Indian Summer* loses something in all of the details.

However, it's difficult to criticize a film about a story of this importance for giving too many facts. Like any movie of this kind, *Indian Summer* serves as a sturdy jumping off point, a place to discover the other material that discusses Oka. What rings true throughout the film is the earnestness with which Cardinal and his crew approached their subject, allowing the narrative of the standoff speak for itself.

“The feeling among [the producers] was that this had been a very significant event in our country's recent history, but there was really very little known about it,” Cardinal says.

“It was such a complex situation, but all people really remembered about it were the TV images that became quite famous, like the soldier and the warrior facing off.” ▼



VUE
WEEKLY
PRESENTS

Hot Summer Guide '06

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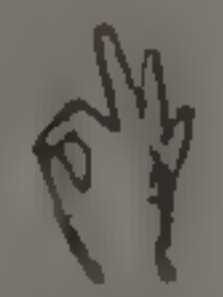
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The River washes away turbulence with stunning Technicolor

JOSEF BRAUN / josef@vuwweekly.com

Based on the novel by Rumer Godden (who also co-wrote the screenplay), *The River* (1951) is a potentially prickly story of pubescent first love gasping for air in an eternal flow of timeless



THIS IS OK

It's a film of pain, wild spins of fortune and difficult growth that's generally overwhelmed by the sort of philosophical distance that deflates drama before it has a fair chance to blossom. The first colour film made by Jean Renoir (*The Rules of the Game*, *Grand Illusion*), it's a work of astonishing beauty and almost palpable emotional life as overwhelmingly flat as its visual splendour is luminous and fecund.

Basically, we're dealing with a landmark work by a major international filmmaker that also happens to be deeply flawed and, for the most part, a little dull.

Godden's autobiographical tale is set between World Wars in India, where a wealthy English family lives in a harmoniously integrated life on a sprawling estate, where servants are treated like relatives and where every day seems

One of the family's numerous siblings, the adolescent Harriet (Patricia Walters) is precocious and anxious to

CLASSIC

FRI, JUN 2 & SUN, JUN 4 (7 PM);
SAT, JUN 3 & MON, JUN 5 (9 PM)
THE RIVER
DIRECTED BY JEAN RENOIR
WRITTEN BY RUMER GODDEN & RENOIR
STARRING PATRICIA WALTERS, THOMAS E BREEN,
ADRIENNE CORRI, RADHA
METRO CINEMA, \$8

be initiated into the world of adult romance, targeting the visiting one-legged veteran Captain John (Thomas E Breen), who seems responsive but who also displays a vague interest in Harriet's prettier and more manipulative elder sister Valerie (Adrienne Corri) and the beautiful half-English/half-Indian Melanie (Radha).

THE VAGUENESS of Captain John's affections, however, probably results more from Breen's inexpressiveness than from his character's foxiness. Captain John is a part for a Montgomery Clift or a Marlon Brando (who was originally offered the part), an actor who not only convinces us he's desirable but also that he's self-protective, a little ruthless behind his amiability.

Unfortunately, Breen (despite really only having one leg) is about as enticing as a box of saltines—particularly when contrasting such an exotic, colourful milieu. The flatness of his performance is matched by Arthur Shields, playing another guy named



John, who often seems distracted or just glazed over.

Walters is far more affecting, however, as the self-professed ugly duck

ling that writes bad teenage poetry, but she is full of preternatural insight into all things mystical and cyclical, although her performance would be

much more vital if Godden and Renoir's script wasn't so heavily loaded down with voiceover, repeatedly and superfluously narrating actions and emotional shifts that Walters is already dutifully portraying with a touching awkwardness. The voiceover is also spoken by the adult Harriet from some distant future perspective, where she just sighs about her girlish silliness, draining still more vivacity from a story already well sapped of it.

I guess I'm being hard on *The River*. So many have a deep affection for it. Martin Scorsese cites it as one of his favourites. And of course the film is gorgeous: Technicolor was made for India; the compositions seem designed to let breezes flow through them; the natural light is glorious and textured; the montage of afternoon sleepers is elegant, smooth and staged so much like the paintings of Renoir's famous father.

And of course Renoir shapes the film to perfectly emulate the steady flow of the Ganges and the basic truisms of Hinduism. But still, this is teen angst without any juice, drama without any sense of stakes, flagrant exoticism that largely generalizes its setting.

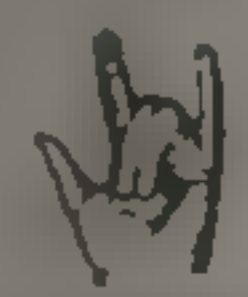
For all his famous humanism, Renoir seemed more interested in pretty pictures this time around than people, with man's spirit more than his soul. ♥

Altman Collection a M*A*S*H of oddities and comedies

JOSEF BRAUN / josef@vuwweekly.com

Made in quick succession during a flurry of fevered experimentation, *A Wedding* (1978), *Quintet* ('79) and *A Perfect Couple* ('79) ended Robert Altman's fertile years with 20th Century Fox (1980's *Health* notwithstanding). This trio of oddities have been rarely seen or appreciated. Hopefully, Fox's new **Robert Altman Collection** will remedy this.

Born from a joke made to a journalist and doubling *Nashville*'s already ambitious cast to 48 speaking parts, *A Wedding* arguably plays as the act of coltishly arrogant capriciousness its foundations suggest. It delivers precisely what its title implies, a series of episodes structured around the rituals that com-



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M*A*S*H, A PERFECT COUPLE, QUINTET,
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monly mark weddings as practiced by Americans of mixed ethnicity.

What's initially disappointing is how *A Wedding* fails to introduce many surprises, often relying on farcical convention. Yet Altman's flair for inviting accident and containing chaos richly shapes and socially codifies the proceedings. His actors collectively imbue scenes with enough texture as to buoy moments to a level of muralistic complexity, taking crude types and infusing them with such humility and spirit that the comedy becomes humanistic rather than



misanthropic.

Far less accessible, *Quintet* is set in

some post-apocalyptic ice age in which reproduction has ground to a standstill. It casts Paul Newman as an outsider in a community whose inhabitants are almost unanimously embroiled in a diabolical game that accelerates death in a world already soaked in it.

Though excessively protracted, there's something hypnotically beautiful and sinister to *Quintet*. Filmed inside Montreal's abandoned Expo Dome during winter, it possesses a strange, sterile airlessness, full of suspended reflective surfaces framed in soft focus. Newman, the sole character bearing any optimism or deeper impulse to survive, represents the last of his kind in a place where all vivacity is becoming slowly frozen out in this sort of futuristic Western.

CHRONICLING THE obstacle-strewn romance between an aging antiquarian (Paul Dooley), still living with his stifling Greek family, and a singer (Marta Heflin), trapped in a sub-Fleetwood-Doobie-rock opera outfit, *A Perfect Couple* is about breaking away from family and self-actualization through difficult love.

The title being layered with irony Dooley—plump and pushy—and Heflin—gangly and prone to bad decisions—are the antithesis of handsome Hollywood lovers. They're also one of the most convincing, appealing and fun duos in modern romantic comedies.

Heflin's fumbling grace and puckish stage presence becomes as weirdly seductive as Shelly Duvall's, while

CONTINUES ON NEXT PAGE

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Trick or Treat ain't a horror—it's just pure comedy

MOVIES **HERESY!**
JOSEF BRAUN
josef@vuwweekly.com

In Heresy!, Vue Weekly invites its film reviewers to either champion a film that everyone else thinks is trash, or to trash a film that everyone else regards as art.

When it first appeared in 1986, *Trick or Treat* might have gained some extra visibility from Marc Price, then still playing Skippy on TV's *Family Ties*.

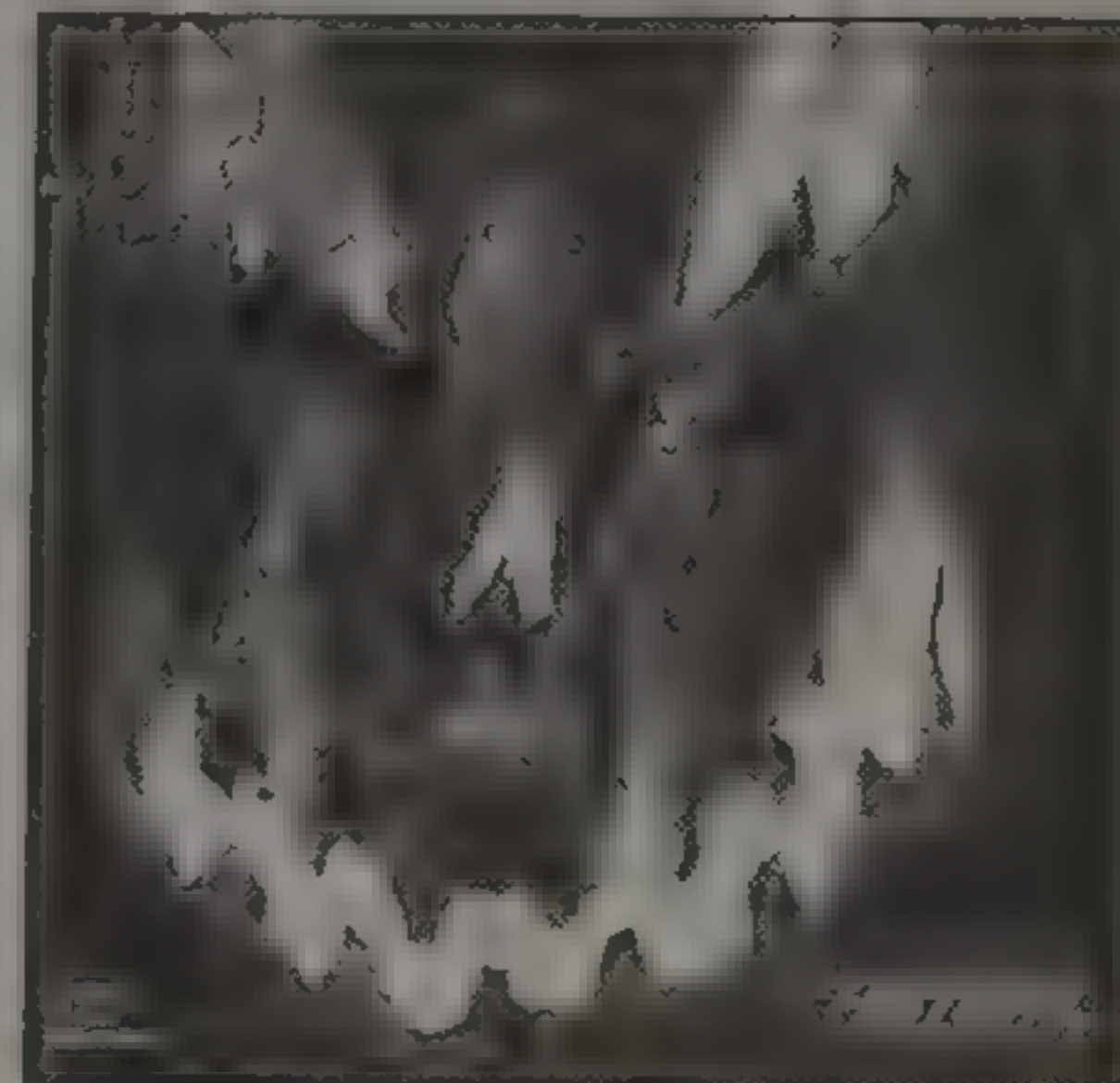
Yet seeing this familiar supporting character (Skippy was the safe, oversensitive, endearingly nerdy adopted kid next door) transformed into a lead in a teen-exploitation film—the angry, obsessive (if still nerdy) metalhead named Eddie Weinbauer—might have felt so incongruous that most simply dismissed it. (Perhaps better to artificially inflate Gene Simmons and Ozzy Osbourne's appearances, which combined fill about three minutes of screen time. My shamelessly misleading DVD copy features Gene and Ozzy on the cover with no mention of Price anywhere.)

Trick or Treat looks like a horror film that plays better as a comedy. It really is a playful, well crafted, low-budget teen alienation film that plunges headlong into 1980s suburban, middle-class head-

banger culture without undue irony.

The dynamics of cruelty and humiliation in Reagan-era high schools are explored with succinct panache, and Eddie's outsider status is emphasized by the fact that the implausibly baby-faced Price looked 12 at the time while his fellow preppy students seemed about 25.

Director Charles Martin Smith, familiar with film's customary teen geometries from his acting breakthrough in *American Graffiti*, seems to have sensed that since



the premise of *Trick or Treat* is so utterly ridiculous—once it was established he'd have plenty of room to explore character and milieu in that slippery manner particular to B-movies.

"DO YOU EVEN CARE who's running for student council?" asks a big-haired female antagonist when Eddie shows up at a Bacchanalian pool party. Eddie is dumbstruck, incapable of a response that will ward off

the inevitable abuse coming from big-haired beefy boyfriends. Eddie's only solace comes from his gut feeling that "Rock chosen warriors will rule the apocalypse."

Trick or Treat is like *Videodrome* with vinyl instead of tape, *Carrie* with meat instead of menstruation. When snake-gobbling, supremely homoerotic metal star Sammy Curr (former *Solid Gold* dancer Tony Fields) dies, Eddie is bequeathed with his last recording, an acetate original in which the backward masking really does summon up evil spirits—in this case Sammy himself, who helps Eddie take revenge on his bull before taking his own revenge on even, straight in sight.

There's fun to be had in *Trick or Treat*'s surprisingly textured scenes: the cathedral-like quality of Eddie's room, especially after he rips down all his other metal posters to worship his one true God; the way Eddie's behaviour initially echoes schizophrenia; the scene in which his buddy has to use the vacuum to d's pose of an ashen corpse Sammy's left behind; Eddie's increasingly bizarre outfits as his confidence grows; the notion of an LP as a Pandora's Box or Borgesian object that plays differently every time you spin it; the fact that the resurrected Sammy, like rock, can only exist through the power of electricity.

Trick or Treat is a little gem of manifestly modest origins, but it possesses a truly unique charm and deserves to be remembered for more than its celebrity cameos. ▽

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Strike a pose with Altman

CONTINUED FROM PREVIOUS PAGE

Dooley captures mid-life frustration, regret and desire with ease. He also brings unlikely finesse to gags like "My father was a Greek, which would make me half-Greek except my mother's Greek too."

Conceived partly as a musical, Altman withholds the band's existence in the story until one of their songs suddenly seizes control of the soundtrack during the couple's first kiss. The juxtaposition is bizarre and dazzling. The band's songs are kind of terrible, but the band performs with aplomb and strikes fey rock poses with conviction. Altman also beautifully weaves the phenomenon of video dating services

into the narrative, emphasizing the randomness of romantic encounters with humour and wry observation.

(The inclusion of the already available, widely celebrated *M*A*S*H* in this set is obviously a strategic incentive to woo leery consumers and war rants little comment here.)

Director Errol Morris claimed there are no great movies but only great scenes. This may be especially true of Altman's films, which seem to transform with each viewing and demand multiple visits.

The Robert Altman Collection may not compile his hits, but it does reward those willing to not simply watch them, but live with them a while. ▽

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BREAK-UP Jennifer Aniston, Vince Vaughn & Vincent D'Onofrio star in *Down* director Peyton Reed's romantic comedy about a couple on the rocks who vie for their condo

DISTRICT 13 Cyril Raffaelli, Bibi Naceri and an arthouse star in first-time feature director Morel's sci-fi comedy about an ex-cop and ex-thug who try to infiltrate the order to defuse the neutron bomb. Read Gibson's review on page 27.

FILMSPEAKERS FILM FESTIVAL The 11th annual festival opens with *Totem: The Return of the G'psgolox* director Gil Cardinal's *Indian Summer: The Oka Crisis* starring Tantoo Cardinal, Pamela Matthews and George Leach. Read Carolyn Nikodym's article on page 27.

FOXA FRAMEWORKS Local director Eric Spoth presents two of his short silent comedies, *The Street Sweeper* and *The Manikin*, starring international mime artist Don Virgoe. The films will be screened with Buster Keaton's *Seven Chances*. Read Brian Gibson's review on page 26. **ZEIDLER HALL, THE CITADEL, THU, JUN 1 (7 PM)**

GHOSTS AND SHADOWS This is a series of short films by young filmmakers presented by Nextfest. *Edmonton - Tel Aviv, Crowd, seg/me/nts, When Your Spirit Goes Wandering, The Story of a Lifetime, Anamnesis* will be screened at **THE ROXY THEATRE (1245 STREET & 107 AVENUE) FRI, JUN 2 (9 PM)**. Read Bryan Carroll's review on page 13.

LAUGHTER THROUGH TEARS This is a series of short comedies by young filmmakers presented by Nextfest. *S-U-R-V-I-V-A-L, Plucking Feathers/Dreaming Flight, Kids Talkin' About Death, Amptank, That Blows, My Disease, The Manikin* will be screened at **THE ROXY THEATRE (124 STREET & 107 AVENUE) WED, JUN 7 (8 PM)**. Read Bryan Carroll's review on page 13.

MIDNIGHT Claudette Colbert, John Barrymore and Don Ameche star in *Spree* director Mitchell Leisen's 1939 romantic comedy about an American showgirl in Paris who is enlisted to woo a gigolo away from a rich man's wife. **ROYAL ALBERTA MUSEUM (102 AVENUE & 128 STREET), MON, JUN 5 (8 PM)**

MULTICULTURAL FILM SHOW This is a series of Asian shorts and documentaries: *Me and the Mosque, From Baghdad to Peace Country, My Family from Vietnam, The Real Karate Kid, Malaysia Tour, Qing Dynasty of China—1644-1911*. **STANLEY & MILNER LIBRARY, THU JUN 1 (3:30 PM)**

THE OMEN Julia Stiles, Liev Schreiber and Anthony Hopkins star in *Behind Enemy Lines* director John Dahl's horror remake about a family who realize that their son may be the Devil incarnate. Opens Tue, Jun 6

THE RIVER Patricia Walters, Thomas E Breen and a star in *Lunch on the Grass* director John Ford's drama about an English family who arrive in Paris during the late 1940s. Read Josef Breen's review on page 29. **ZEIDLER HALL, THE CITADEL, FRI, JUN 2 & SUN, JUN 4 (7 PM), SAT, JUN 3 & MON, JUN 5 (9 PM)**

WHY WE FIGHT A documentary by *The Trials of Henry Kissinger* director Eugene Jarecki that investigates the American military-industrial complex. **ZEIDLER HALL, THE CITADEL, FRI, JUN 2 & SUN, JUN 4 (9 PM), SAT, JUN 3 & MON, JUN 5 (7 PM)**

FILM LISTINGS

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THE DA VINCI CODE (14A, violence, mature themes) Daily 6:30 9:15

MISSION: IMPOSSIBLE III (14A, violence) Daily 6:50 9:15

CINEMA CITY-12/MOVIES 12

Cinema 12, 3633-99 St., 463-6401

SENTINEL (14A) Sat-Sun 11:05 Daily 1:40 4:40 7:20 10:10 Fri Sat late show 12:25

THE BENCHWARMERS (PG, crude content) Sat-Sun 11:40 Daily 2:10 4:50 7:35 10:05 Fri Sat late show 11:55

FRIENDS WITH MONEY (14A, coarse language) Sat-Sun 11:25 Daily 2:00 4:15 6:55 9:40 Fri Sat late show 11:40

TAKE THE LEAD (PG, coarse language) Sat-Sun 11:25 Daily 1:25 4:15 7:15 9:40 Fri Sat late show 12:00 Kids Kabin Fever: June 8 1:25

LUCKY NUMBER SLEVIN (18A, violence) Sat-Sun 11:00 Daily 1:35 4:05 7:00 9:50 Fri Sat late show 12:15

AMERICAN DREAMZ (PG, coarse language) Daily 7:30 10:00 Fri Sat late show 12:10

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Daily 1:30 4:45 7:25 9:55 Fri Sat late show 12:20

FAILURE TO LAUNCH (PG, sexual content, not recommended for young children) Sat-Sun 11:20 Daily 1:55 4:35 7:15 9:25 Fri Sat late show 11:45

THE SHAGGY DOG (G) Sat-Sun 11:15 Daily 1:45 4:20

THE PINK PANTHER (PG) Sat-Sun 11:30 Daily 2:05 4:25 7:05 9:15 Fri Sat late show 11:35

V FOR VENDETTA (14A) Sat-Sun 10:50 Daily 1:20 4:00 6:50 9:35 Fri Sat late show 12:05

SHE'S THE MAN (PG) Sat-Sun 11:35 Daily 1:50 4:10 7:00 9:20 Fri Sat late show 11:50

CURIOUS GEORGE (G) Daily 11:15 1:30 4:45

EIGHT BELOW (G) Sat-Sun 11:10 Daily 1:40 4:30 7:10 9:45 Fri Sat late show 12:10

Movies 12, 130 Ave. 50 St., 472-9779

SENTINEL (14A) Sat-Sun 11:10 Daily 1:50 4:20 7:25 9:25 Fri Sat late show 12:15

THE BENCHWARMERS (PG, crude content) Sat-Sun 11:35 Daily 2:00 4:25 7:30 9:35 Fri Sat late show 11:50

FRIENDS WITH MONEY (14A, coarse language) Sat-Sun 11:40 Daily 2:05 4:25 6:50 9:20 Fri Sat late show 11:25

TAKE THE LEAD (PG, coarse language) Sat-Sun 11:15 Daily 1:55 4:45 7:10 9:50 Fri Sat late show 11:55 Kids Kabin Fever: June 8 1:55

LUCKY NUMBER SLEVIN (18A, violence) Sat-Sun 11:05 Daily 1:25 4:10 7:10 9:55 Fri Sat late show 12:05

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Sat-Sun 7:35 10:05 late show 12:20 Fri Mon-Thu 4:55 7:35 late show 12:05 12:20

FAILURE TO LAUNCH (PG, sexual content, not recommended for young children) Sat-Sun 11:20 Daily 1:35 4:35 7:20 9:30 Fri Sat late show 11:45

THE SHAGGY DOG (G) Sat-Sun 11:20 Daily 1:40 4:30 7:00 9:25 Fri Sat late show 11:35

THE PINK PANTHER (PG) Sat-Sun 11:25 Daily 1:45 4:40 7:40 10:00 Fri Sat late show 11:40

V FOR VENDETTA (14A) Sat-Sun 10:50 Daily 1:30 4:15 6:55 9:40 Fri Sat late show 12:10

SHE'S THE MAN (PG) Sat-Sun 11:30 Daily 1:50 4:50 7:15 9:15 Fri Sat late show 11:30

CURIOUS GEORGE (G) Sat-Sun 11:40 2:10 4:55

EIGHT BELOW (G) Sat-Sun 11:00 Daily 1:40 4:35 7:05 9:45 Fri Sat late show 12:05

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X-MEN: THE LAST STAND (PG, violence, may frighten young children, no passes) Daily 12:30 1:15 3:30 4:00 7:00 7:30 9:40 10:15

OVER THE HEDGE (G) Daily 12:10 2:25 4:40 6:50 9:00

MISSION: IMPOSSIBLE III (14A, violence) Daily 12:20 3:20 6:40 9:30

KINKY BOOTS (PG) Daily 12:40 3:40 6:30 9:10

POSEIDON (14A) Fri-Mon 12:15 2:35 4:50 7:20 10:10

DA VINCI CODE (14A, violence, mature theme) Fri-Wed 12:00 1:00 3:15 4:30 6:35 8:00 9:55 Thu 12:00 1:00 3:15 6:35 9:55

THE BREAK-UP (PG, coarse language, not recommended for young children) Daily 12:50 3:50 7:10 10:00

THE OMEN (14A, gory violence, frightening scenes) Tue-Thu 7:10 9:30 11:00

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RV (PG) Fri 1:50 4:20 7:15 10:00 Sat-Sun 1:50 4:20 7:15 10:00 Mon 4:20 7:15 10:00 Tue-Thu 10:00

JUST MY LUCK (PG) Fri 12:40 3:40 7:30 9:50 Sat-Sun 12:40 3:40 7:30 9:50 Mon 3:40 7:30 9:50 Tue-Thu 3:40 7:30

OVER THE HEDGE (G) Sat-Sun 12:20 1:00 2:20 3:00 4:30 5:10 6:50 7:10 8:50 9:10 Mon-Thu 4:30 5:10 6:50 7:10 8:50 9:10

MISSION: IMPOSSIBLE III (14A, violence) Fri 1:10 3:50 6:45 9:25 Sat-Sun 1:10 3:50 6:45 9:25 Mon-Thu 3:50 6:45 9:25

DA VINCI CODE (14A, violence, mature theme) Fri 12:10 1:20 3:20 4:40 6:30 8:00 9:30 Sat-Sun 12:10 1:20 3:20 4:40 6:30 8:00 9:30 Mon-Thu 3:20 4:40 6:30 8:00 9:30

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Sat-Sun 12:00 1:30 2:30 4:00 5:00 6:40 7:20 9:00 9:45 Mon-Thu 4:00 5:00 6:40 7:20 9:00 9:45 Fri (on 2 screens) 12:00 1:30 2:30 4:00 5:00 6:40 7:20 9:00 9:45

THE BREAK-UP (PG, coarse language, not recommended for young children) Fri 1:40 4:10 7:00 9:40 Sat-Sun 1:40 4:10 7:00 9:40 Mon-Thu 4:10 7:00 9:40

THE OMEN (14A, gory violence, frightening scenes) Sat-Mon Tue-Thu 4:20 7:15 9:10

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X-MEN: THE LAST STAND (PG, violence, may frighten young children, no passes) Fri 3:30 4:30 7:00 7:40 9:45 10:30 Sat-Sun 12:15 1:30 3:30 4:30 7:00 7:40 9:45 10:30 Mon-Thu 7:00 7:40 9:45 10:30

THE DA VINCI CODE (14A, violence, mature theme) Fri 3:25 4:35 6:50 8:30 10:15 Sat-Sun 12:00 1:00 3:25 4:35 6:50 8:30 10:15 Mon-Thu 6:50 8:30 10:15

OVER THE HEDGE (G) Fri 3:45 4:40 6:30 7:30 8:45 9:40 Sat-Sun 12:45 2:20 3:45 4:40 6:30 7:30 8:45 9:40 Mon-Thu 6:30 7:30 8:45 9:40

POSEIDON (14A) Fri-Sun 4:05 6:40 9:20 Mon-Thu 6:40 9:20

MISSION: IMPOSSIBLE III (14A, violence) Fri 4:20 7:15 10:10 Sat-Sun 1:25 4:20 7:15 10:10 Mon-Thu 7:15 10:10

RV (PG) Fri 4:15 7:10 9:50 Sat-Sun 1:20 4:15 7:10 9:50 Mon-Thu 7:10 9:50

JUST MY LUCK (PG) Sat-Sun 1:10

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THANK YOU FOR SMOKING (14A, crude sexual language, mature themes, Dolby Stereo Digital) Fri Mon-Thu 7:10 9:30 Sat-Sun 1:10 3:20 7:10 9:30

SEE NO EVIL (18A, gory scenes, brutal violence, Dolby Stereo Digital) Daily 9:15

JUST MY LUCK (PG, Dolby Stereo Digital) Fri Mon-Thu 6:55 Sat-Sun 1:30 3:35 6:55

INSIDE MAN (14A, coarse language, Dolby Stereo Digital) Fri Mon-Thu 7:05 9:35 Sat-Sun 1:20 4:10 7:05

THE NOTORIOUS BETTIE PAGE (14A, nudity, Dolby Stereo Digital) Fri Mon-Thu 7:00 9:20 Sat-Sun 12:50 3:10 7:00 9:20

UNITED 93 (14A, DTS Digital) Fri Mon-Thu 9:50 Sat-Sun 12:40 3:00 9:50 Sun 12:40 9:50

FANAA (PG, DTS Digital) Fri Sat Mon-Thu 6:30 8:45 Sun 3:30 6:30 8:45

SILENT HILL (18A, gory scenes, disturbing content, DTS Digital) Fri Mon-Thu 7:20 9:45 Sat-Sun 1:00 3:45 7:20 9:45

ICE AGE: THE MELTDOWN (PG, DTS Digital) Fri Mon-Thu 6:45 Sat-Sun 1:40 4:00 6:45

SCARY MOVIE 4 (14A, crude content, Dolby Stereo Digital) Daily 9:25

TAKE THE LEAD (PG, coarse language, Dolby Stereo Digital) Fri Mon-Thu 7:15 Sat-Sun 12:30 2:50 7:15

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. Albert, 833-2222

RV (PG) Daily 1:15 3:15 7:15 9:15

JUST MY LUCK (PG) Daily 5:20

OVER THE HEDGE (G, no passes) Daily 1:00 3:05 4:50

7:00 8:45

THE BREAK-UP (PG, coarse language, not recommended for young children, no passes) Daily 12:55 3:00 5:05 7:15

THE DA VINCI CODE (14A, violence, mature themes, no passes) Daily 2:45 6:15 9:00

X-MEN: THE LAST STAND (PG, violence, may frighten young children, no passes) Daily 1:05 3:15 5:20 7:30 9:30

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THE BREAK-UP (PG, coarse language, not recommended for young children) Daily 7:05 9:20 Sat-Sun 1:05 3:25

OVER THE HEDGE (G) Thu-Mon 7:10 9:15 Sat-Sun 1:10 3:30

THE DA VINCI CODE (14A, violence, mature theme) Fri Sat Tue 6:45 10:00 Sun Mon Wed Thu 7:20 Sat-Sun 12:30 3:20

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Daily 7:00 9:25 Sat-Sun 1:00 3:25

THE OMEN (14A, gory violence, frightening scenes) Tue-Thu 7:10 9:30 Sat-Sun 1:10 3:30

MAGIC LANTERN CINEMA - CAMROSE

Camrose, 780-698-2144

OVER THE HEDGE (G) Daily 7:05 9:05 Sat-Sun 2:10

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Daily 6:50 9:00 Sat-Sun 1:55

THE DA VINCI CODE (14A, violence, mature theme) Daily 7:30 Sat-Sun 1:50

THE BREAK-UP (PG, coarse language, not recommended for young children) Daily 6:55 9:10 Sat-Sun 2:05

RV (PG) Fri-Mon 7:00 Sat-Sun 2:05

NO EVIL (18A, gory scenes, brutal violence) Fri-Mon 9:15

MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St., Spruce Grove, 972-2332

OVER THE HEDGE (G) Daily 7:00 9:00 Sat-Sun 1:00 3:00

METRO CINEMA

9828-101A Ave., Citadel Theatre, 425-9212

THE RIVER (STC) Fri-Sun 7:00 Mon 9:00

WHY WE FIGHT (PG) Fri-Sun 9:00 Mon 7:00

DREAMSPEAKERS FILM FESTIVAL (STC) June 7-10 Wed 6:00 Thu 7:00

NEW WEST MALL 8

8882-170 St., 444-1829

TAKE THE LEAD (PG, coarse language) Fri-Sun 1:30 3:50 7:00 9:30 Mon-Thu 7:00 9:30

SCARY MOVIE 4 (14A, crude content) Fri-Sun 2:00 4:40 7:30 9:45 Mon-Thu 7:30 9:45

V FOR VENDETTA (14A, coarse language, violence) Fri-Sun 1:25 4:00 6:40 9:25 Mon-Thu 6:40 9:25

LUCKY NUMBER SLEVIN (18A, violence) Fri-Sun 1:40 4:35 7:20 9:40 Mon-Thu 7:20 9:40

THE SHAGGY DOG (G) Fri-Sun 2:10 4:30 7:10 9:10 Mon-Thu 7:10 9:10

AMERICAN DREAMZ (PG, coarse language, not recommended for young children) Daily 6:50

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Fri-Sun 2:30 4:40 6:50 9:00 Mon-Thu 6:50 9:00

THE PINK PANTHER (PG) Fri-Sun 2:20 4:20 6:30 Mon-Thu 6:30

SHE'S THE MAN (PG) Fri-Sun 1:50 4:10 6:45 9:20 Mon-Thu 6:45 9:20

NORTH EDMONTON CINEMAS

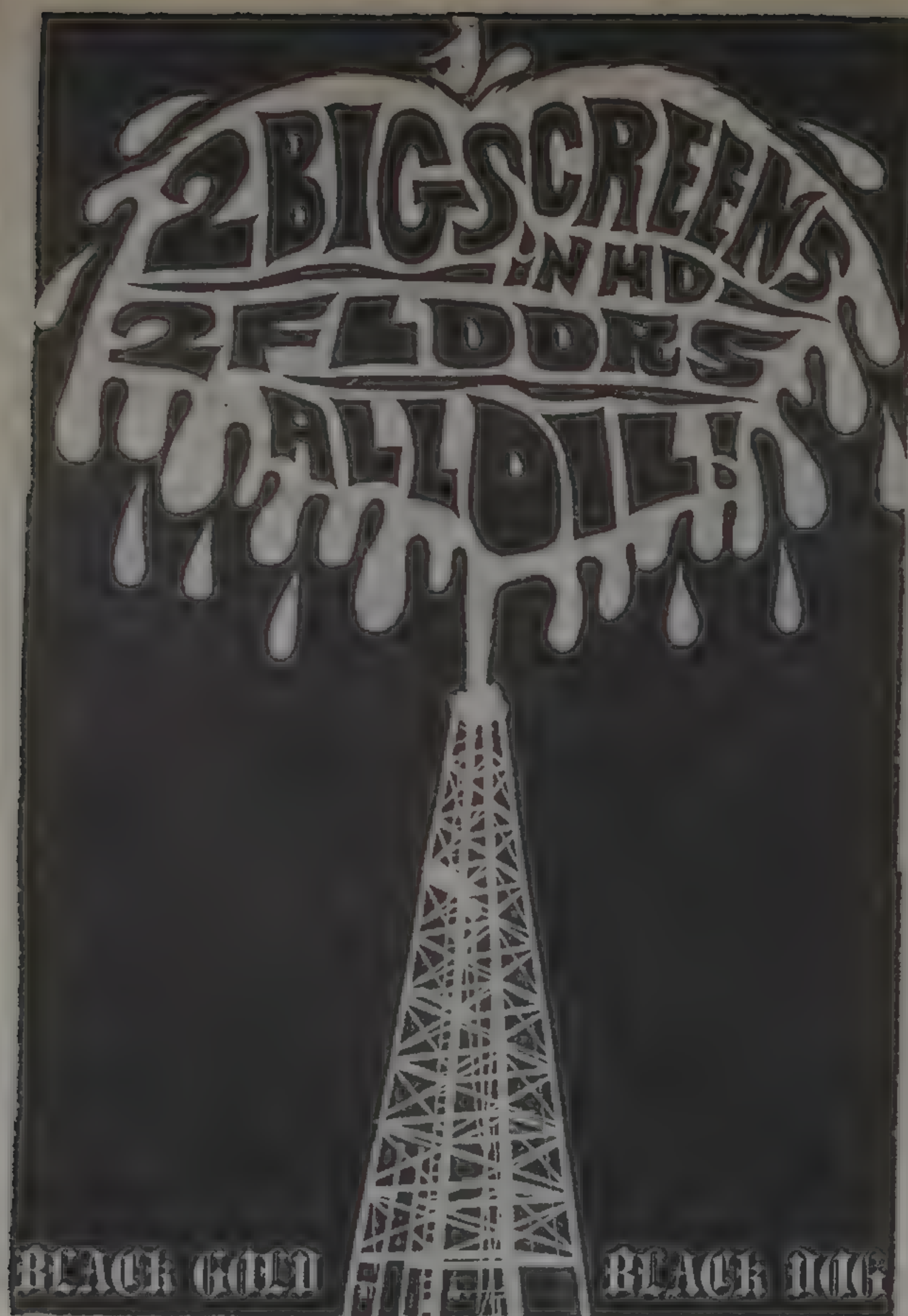
14231 137th Avenue, 780-732-2223

THE BREAK-UP (PG, coarse language, not recommended for young children, no passes) Daily 12:00 2:20 4:50 7:40 10:20

DISTRICT B13 (14A, violence, subtitled) Daily 2:10 5:15 8:00 10:25

X-MEN: THE LAST STAND (PG, violence, may frighten young children, no passes) Fri Mon 12:20 1:30 2:00 2:30 3:00 4:10 5:00 5:30 6:20 7:00 7:50 8:30 9:00 9:40 10:35 Tue-Thu 1:30 2:00 2:30 4:10 5:00 5:30 7:00 7:50 8:30 9:00 9:40 10:35

THE DA VINCI CODE (14A, violence, mature theme) Daily 12:10 12:50 1:50 3:20 3:50 5:20 6:30 7:10 8:45 9:50 10:30



VUEWEEKLY

MUSIC

COCKATOO / 34

GREG MACPHERSON / 39

THE SAINTE CATHERINES / 44



Where's the love, Edmonton?

CADENCE WEAPON WISHES E-TOWN WAS MORE FRIENDLY

DAVID BERRY / david@vuweekly.com

So, after years of toiling away in obscurity, after decades of being a punch line along the lines of "Regina culture," you'd think that once Edmonton's hip-hop community finally saw one of their own make good—even one who might fall a bit closer to indigo on the music scene spectrum—they'd take the chance to celebrate a bit, pat some people on the back and start to build

PREVIEW

FRI, JUN 2 (8 PM)
**HEAVYWEIGHT
MIC FIGHT MC BATTLE**
HOSTED BY CADENCE WEAPON
FEATURING AWOL ONE, DJ WEEZ-IL, BIG BEAR,
ROYAL T, DJ WAKUTT, DJ NATO
POWERPLANT, \$12

from the ground up.

But, according to the man essentially, single-handedly putting Edmonton hip hop on the map, the eponymous

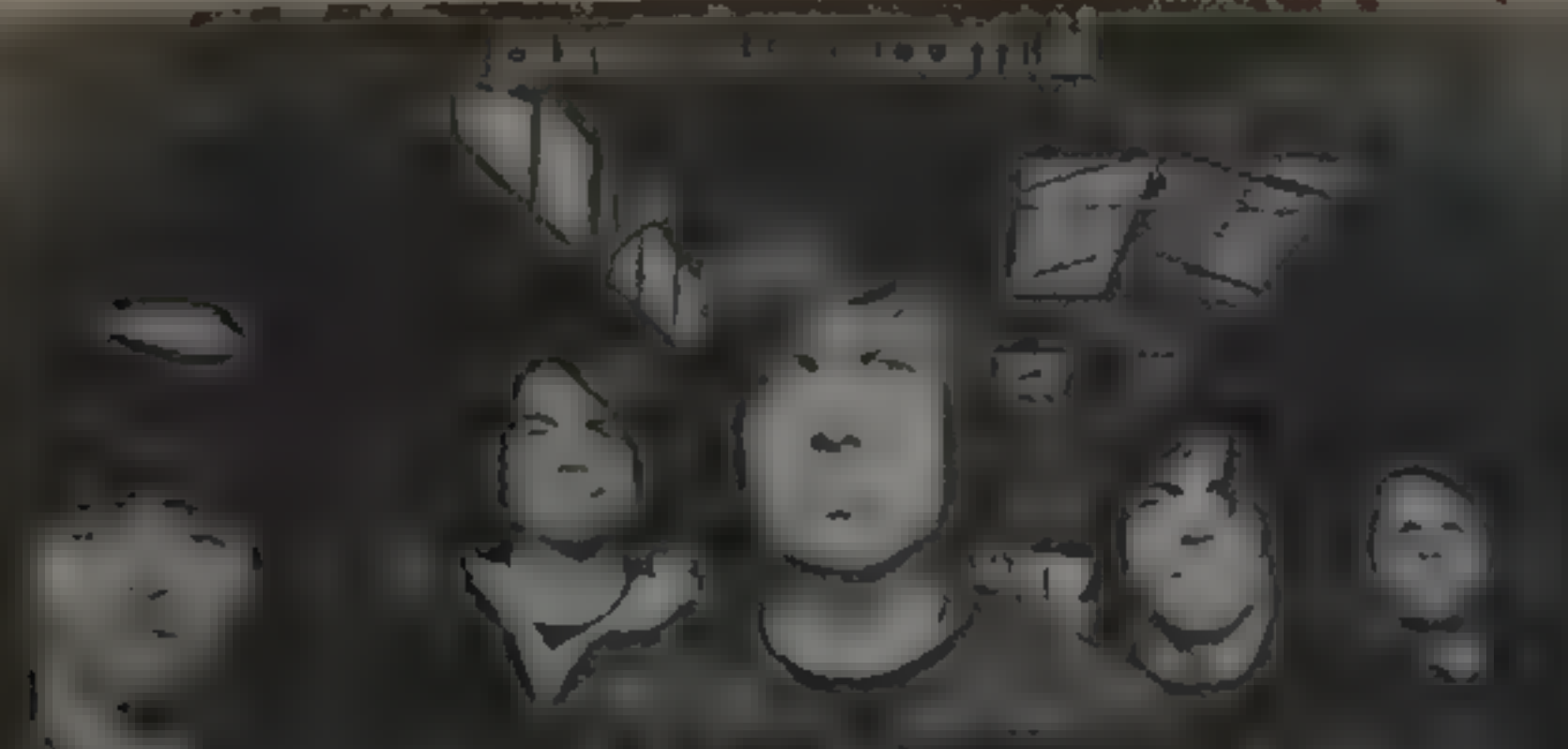
Cadence Weapon (a.k.a. Rolie Pemberton), it doesn't seem like Edmonton's all that friendly to their own.

"You'd think it would be inspiring more or something, like people would use this as their opportunity, but it seems like some people are more angry at me than anything," Pemberton explains from the fittingly named Strathcona Hotel in Victoria, where

EDMONTON'S OWN PUNK



REVUE / SAT, MAY 27 / PINK MOUNTAINTOPS / THE STARLITE ROOM The Pink Mountaintops are the kind of band that makes you long for the times when rock 'n' roll was, you know, just rock 'n' roll. Of course, for the bulk of the Pink Mountaintops' audience, myself included, it's a completely false nostalgia—most of us weren't even close to alive in 1969. All the same, though, it really did feel like a nice old rock 'n' roll show. Vocalist Stephen McBean even threw in a couple of guitar solos here and there, as if he thought he was Bobbie Robertson, on tour with the Band; he definitely had the right kind of unkempt beard, in any case. —MATT FREHNER / matt@vuweekly.com



GREELEY ESTATES

with guests
SIO THE / SAY
DIRTY

JUNE 1

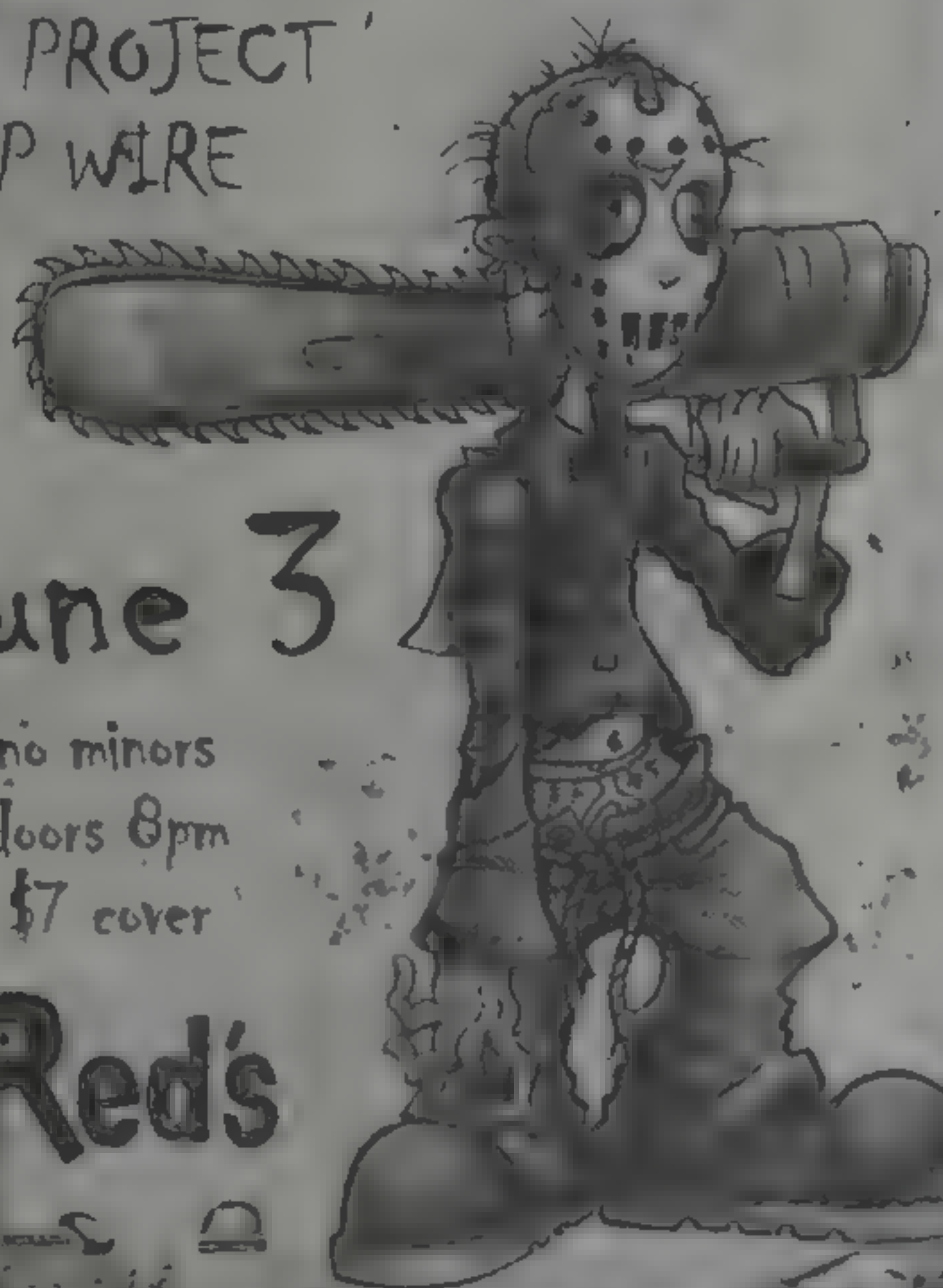
doors 7pm • \$7 ADVANCE / \$10 DOOR

Red's

PEARLESS

SMOKE

with guests
JFR PROJECT
TRIP WIRE



June 3

no minors
doors 8pm
\$7 cover

Red's

RED'S LAST ALL AGES SHOW EVER!

tensecondepic

June 26.06




with guests
transit radio • sydney • cry of the afflicted

all ages • doors 6pm • \$8 advance • \$10 door

Red's

Vanity

DENNIS DEYOUNG
with the music of STYX



LEAD SINGER OF STYX HITS 'COME SAIL AWAY', 'BABE', 'MR. ROBOT', 'THE MOSH OF JIMMY', 'THE GRAND DUTCHMAN', 'SHOW ME THE WAY' AND 'LADY'

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7 PM - SHOW 9:30 PM • ADVANCE TICKETS \$39.95 (GST & SERVICE CHARGES MAY APPLY)
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Red's

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JUNE 28

THE PAYOLA\$



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GREELEY ESTATES

WITH YESTERDAY RISING, SO THEY SAY,
THE STILETTO FORMAL, CORVETTE, INFINITY

WED MAY 19 DOORS 6PM • ALL AGES • \$7 ADV / \$10 DOOR

MINISTRY

SELLING
FAST!

WITH
THE
REVOLTING
COCKS &
PITBULL DAYCARE

WED JUNE 2 ALL AGES/LICENSED

SNAPT

WITH JFH PROJECT & TRIPWIRE

SAT JUNE 3 DOORS 8PM • NO MINORS

BRIGHT EYES

WITH GUESTS

WED JUNE 7 ALL AGES/LICENSED

DENNIS DEYOUNG

THE MUSIC OF STYX LIVE IN CONCERT WITH GUESTS

HIS HITS: "GODS SAY AWE", "HARD",
"THE BEST OF TIMES", "THE GARDEN OF EDEN",
"SOFT MACHINE", "MR. ROBOT",
"I SAW THE LIGHT"

FRI JUNE 16 TIX ONLY \$39.95 ADV. SOLD-OUT SHOWS IN EASTERN CANADA

BOYS NIGHT OUT

WED JUNE 18 WITH GUESTS
ALL AGES/LICENSED • TICKETS ONLY \$17.50

PAYOLAS

WITH GUESTS

WED JUNE 28

WEST EDMONTON MALL 481.6420 WWW.REDS.AB.CA

Bright eyes new Cockatoo

EDMONTON BAND REGROUP, REVAMP, REMODEL

EDEN MUNRO / eden@vancouverweekly.com

In the music world, enthusiasm for each new project tends to assume a familiar form, marked by overly familiar statements like "this is the best album we've done yet," or "we're getting back to our roots this time out."

For the members of Edmonton's **Cockatoo**, there's reason to be excited, but it's because of the band's potential, not some half-imagined return to form.

Vocalist/guitarist Robyn Bright is the sole remaining member from the group's opening slot at the Brian Jonestown Massacre's Edmonton gig last year. After that incarnation of Cockatoo fell apart, Bright made the decision to regroup, putting calls in to the two musicians who she says would be in her dream band: bassist Rod Wolfe (formerly of Soft) and drummer Alan Levesque (of Voice Industrie). The seasoned musicians were impressed by the tunes that Bright brought to the table, and both musicians jumped on board for the reinvention.

With three industry veterans on the same stage (Bright spent several years on the Toronto scene playing alongside the likes of Leslie Feist, Sarah Slean and Peaches), it would be easy for the sound to become obscured by a war of egos, but Cockatoo have no

PREVIEW

WED, JUN 7 (9 PM)
COCKATOO
WITH JETS TO THEORY, SEVEN DEVIL FIX
SIDETRACK CAFE, \$8

interest in taking that approach

"When musicians don't have too much ego when they're playing, it's not even about them," Bright says. "It's just the music. They're there for the music, but musicians with egos right there on stage, they can't do that, I don't think."

Wolfe agrees that the music has to come first, especially where Cockatoo's dark and brooding sound is concerned.

"Often, in the musical world, ego ends up being a fairly large part of people's performances: 'here I am. I'm playing my instrument. I'm big and I'm in your face'," Wolfe says. "Ego is, joyfully, not [present] at all here. I think ego's a very dangerous thing and it causes a lot of problems in the world, let alone within a band. We like to work on a more fun, creative level."

WHILE THE TRIO initially debated bringing in another guitarist, they soon decided that the chemistry between the three of them was undeniable. Wolfe is especially pleased

with the results, admitting that they can make a lot of sound for a three-piece. Still, Bright points out that Cockatoo is about playing with the dynamics, rather than simply blasting away all the time.

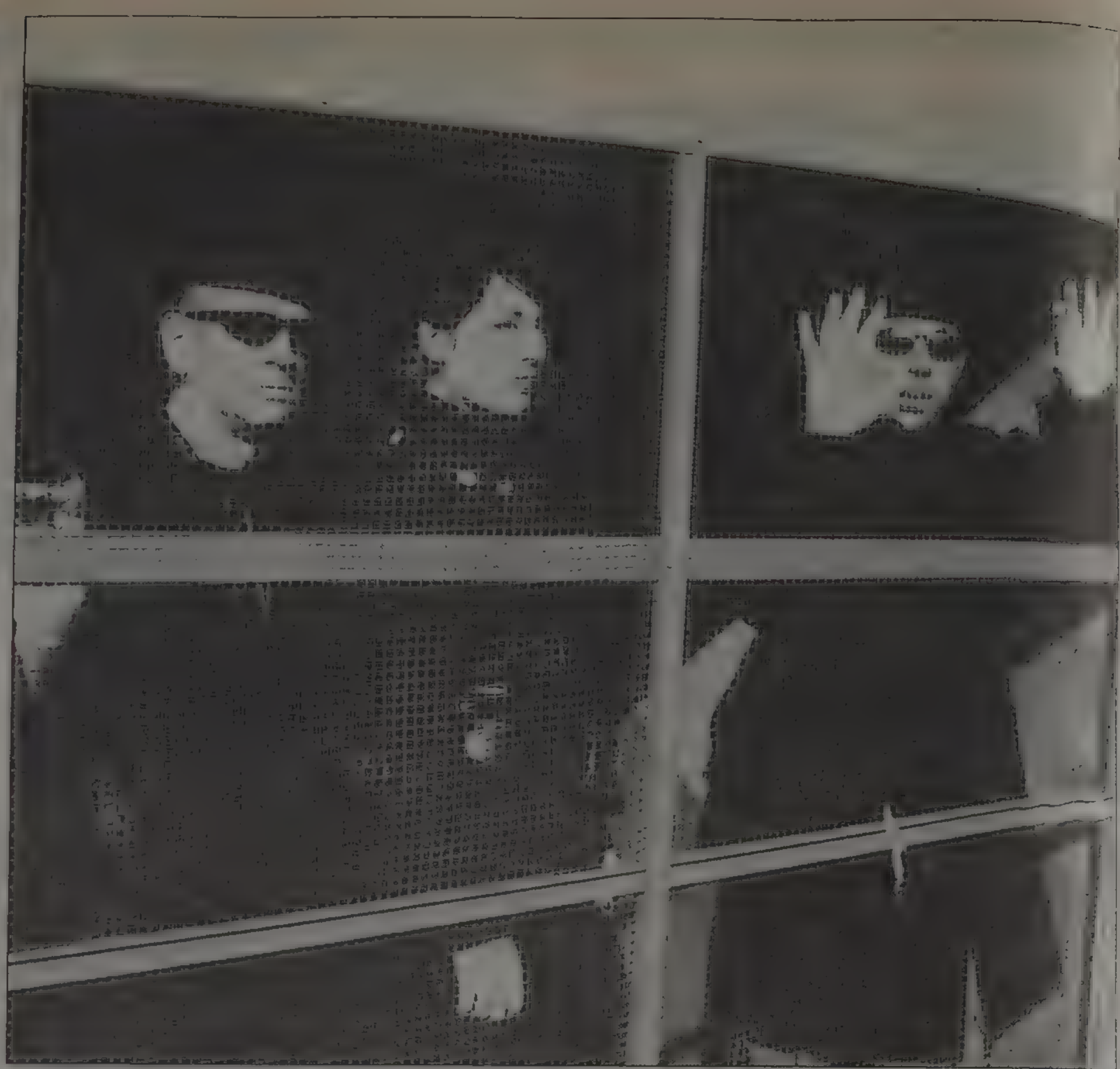
"It's a really neat dance with the three of us," Bright explains. "There are times when we get quiet and you just hear a bass line and it's, like, 'this is so cool.'"

"Without light, there is no dark," Wolfe adds. "You've got to have quiet to feel power. You've got to have beauty with beast. You pull them in, you settle them down a bit, you get them cruising on a beautiful shoreline of a soundscape, and then ..."

"You let it rip," finishes Bright.

The soundscape that Cockatoo spends their time playing with evolved naturally by integrating Wolfe and Levesque's musical personalities with Bright's ethereal songs, swooning vocals and ringing 12-string guitar.

"I thought at first we'd be kind of floaty," Wolfe remarks. "But, there's a lot of energy in my world and there's a lot of techno in Alan's world, so what's ended up happening is that there are certainly some relaxed songs that drift, but there's a lot of tribal groove, and even some upper energy drive and dance. The fusion has just been bloody exciting." ▽



Alles Gute zum Geburtstag, Wolfgang!

by SARAH CHAN / sarah@vuweekly.com

We all learned about him in elementary school, and we all saw that movie where his giggling genius went from child prodigy to European socialite.

It's Wolfgang Amadeus Mozart's 250th Birthday, and, naturally, the symphony are paying tribute.

In the **Mozart Effect**, a three-part concert parade of the work of the world's most canonical composer.

Playing the solo for Mozart's *Horn Concerto No. 1* is the ESO's principal horn player, Aliene Hackleman.

It seems so simple, but it really isn't. The hardest things we have to play, she says. "Everything that is a big romantic piece is there."

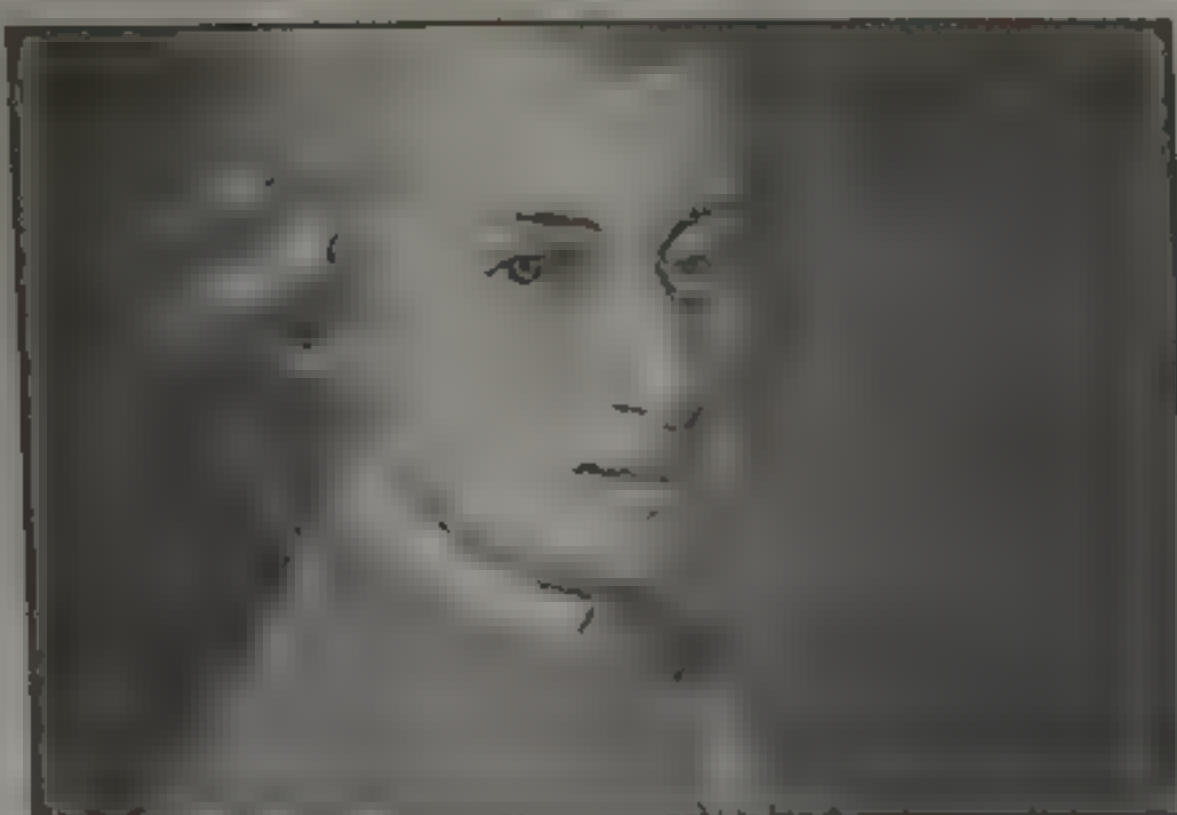
It's not so perfect, every note fits, and you have to just understand how amazingly it works and communicate that, and sound simple," Hackleman continues. "It requires so much preci-

PREVIEW

TUE, JUN 6 - FRI, JUN 9

THE MOZART EFFECT

WITH CONDUCTOR WILLIAM EDDINS,
HORN SOLOIST ALIENE HACKLEMAN
WINSPEAR CENTRE, \$22 - \$60



sion, and it takes so much effort to make it sound pretty. It requires all the skills we have."

AS THE YOUNGEST member of the orchestra, Hackleman is honoured to have been asked to solo in the concerto, and speaks fondly of her two years at the ESO. "It's been great," she enthuses. "It's taken a lot of time to get used to the demands of the job, [but] it's a good atmosphere and I think I've finally started settling in, getting used to knowing what to expect week to week."

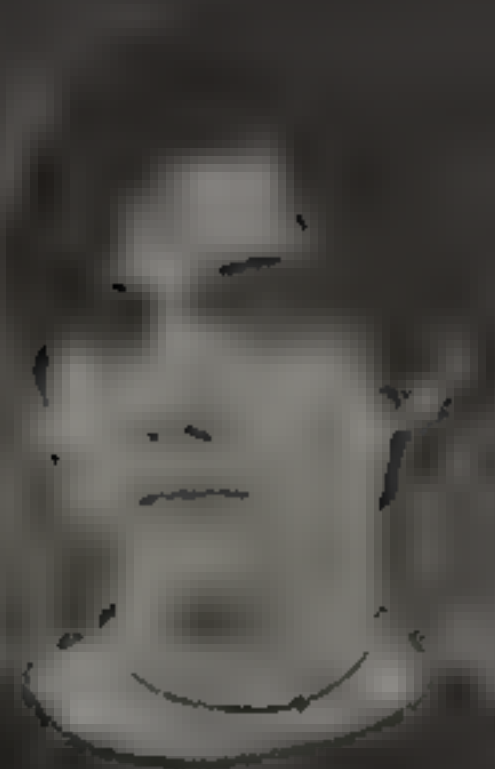
"I love playing in the orchestra because it's fun, you work with everybody, and everyone feeds off each other, and it's just this huge machine,"

she continues. "It's good to be part of something that's so big."

Finally, with regards to all the hype about Mozart and his birthday in music communities worldwide, Hackleman tends to, well, believe the hype.

"He was a total genius," she says. "His music is one of those things you don't have to know anything about, but when you hear it, you know there's something special about it. It affects people on a level that they understand and that's how people can relate to it." ▽

BRIGHT EYES



with Carrie's Rhyme

with Carrie's Rhyme

THIS WEDNESDAY!

June 7 - Red's

General Admission - All Ages
ticketmaster.ca 451-8000

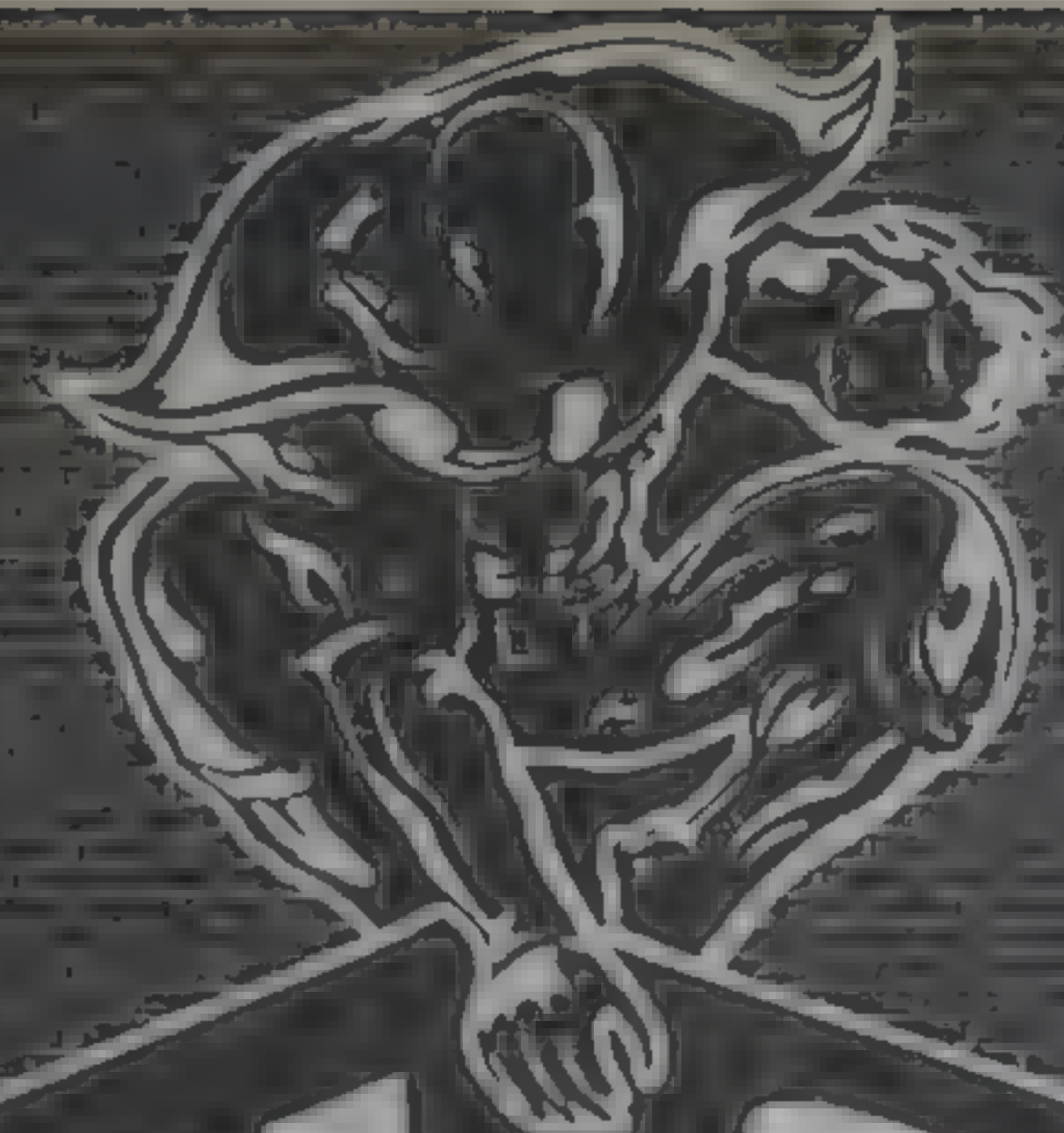
Tickets Also At Red's

Tickets going fast!

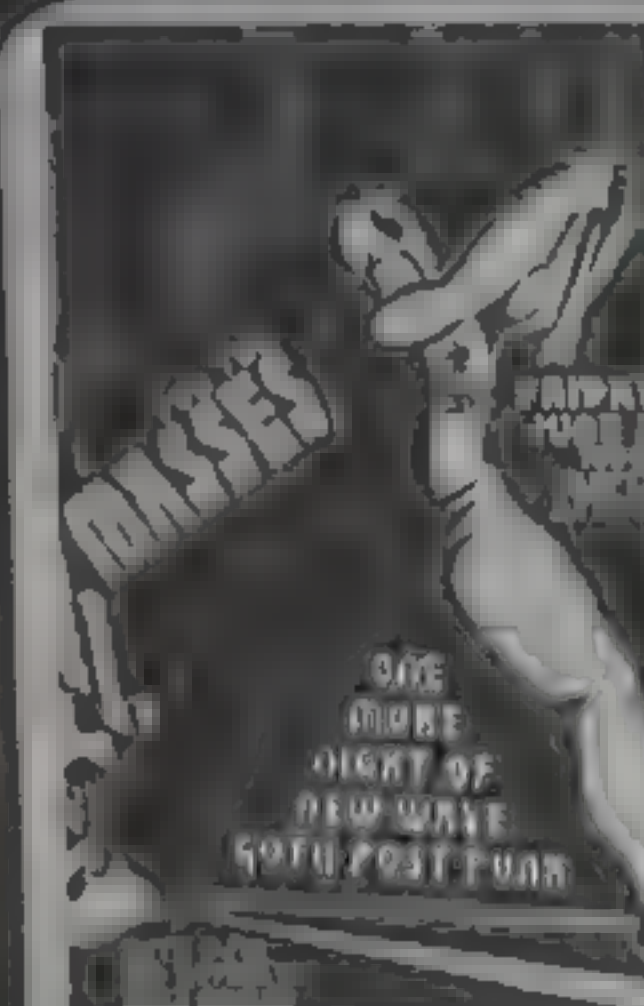
www.sealedwithakisspresents.com

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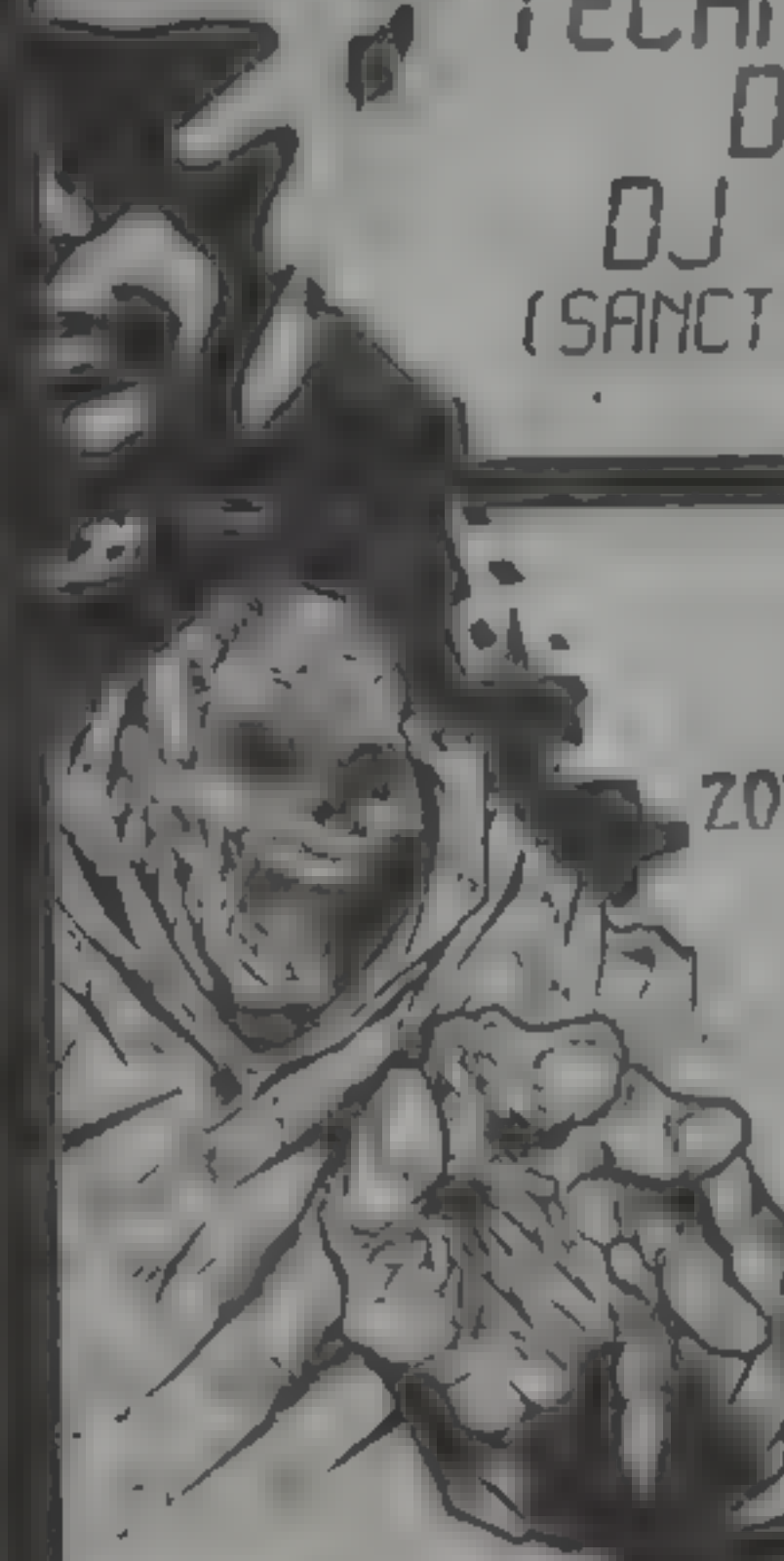
NEW CITY



FRIDAY JUNE 2
PARTY FOR THE MASSES

NEW WAVE.
GOTH AND POST PUNK
WITH RAZ HOMAD
& NIK ROFEELYA

FRI JUN 9
DAS DONTZ
TECHNO INDUSTRIAL
DJ DERVISH
DJ PANDAMONIUM
(SANCTUARY + SIN CITY VAN)



FRI JULY 7
EDMONTON'S FIRST ZOMBIE WALK:
ZOMBIE YOURSELF OUT, AND MEET DOWNTOWN
TO ROAM AMONGST THE LIVING UNTIL YOU
RE-ASSEMBLE AT NEWCITY TO ROCK OUT TO
SWITCHBLADE VALENTINES

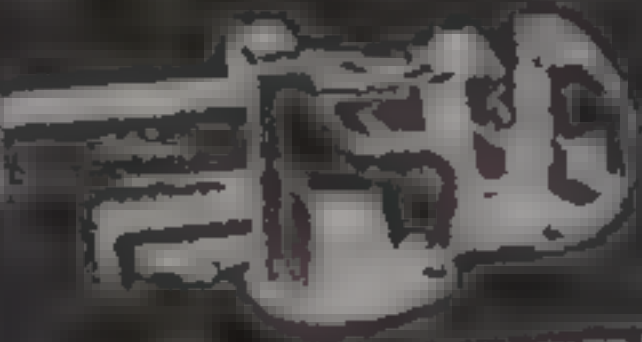
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MANY BANDS. 5 BUX. DOORS @ 8
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MANGE
BROTHER VOODOO
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INDUSTRY
WEDNESDAYS

THE INDUSTRY NIGHT YOU'VE BEEN WAITING FOR

FRIDAY NIGHTS

Friday Nights with
DJ SHOCKER

SATURDAY NIGHTS

SATURDAY
NIGHT FEVER

LIVE TO AIR WITH 91.7 THE BOUNCE FEAT. DJ SHOCKER

THURSDAY JUNE 15



TICKETS AVAILABLE AT TICKETMASTER, FOOSH, TREEHOUSE, COLOURBLIND, SHADIFIED & ALEXIS CLUBWEAR, AND AT FEVER

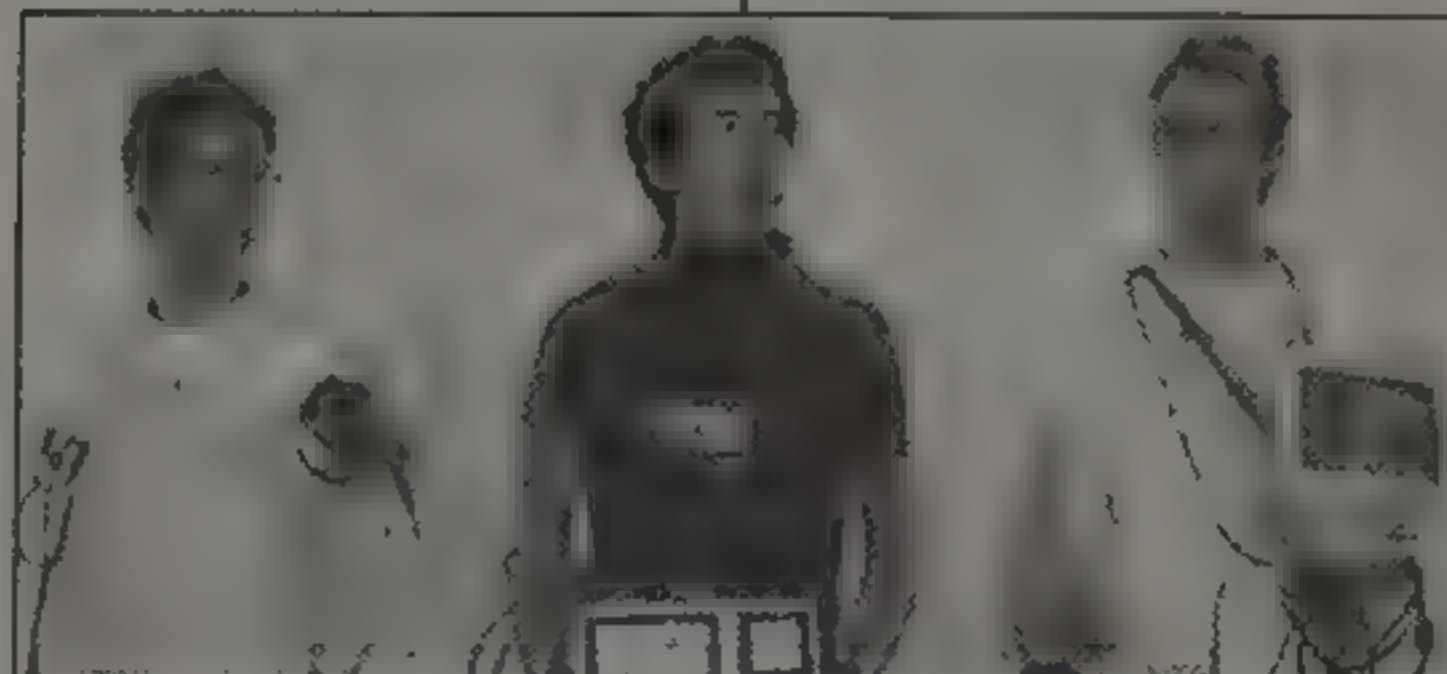
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LEAD SINGER OF MOTLEY CRUE
PLAYING ALL THE MOTLEY CRUE HITS!
TICKETS AT TICKETMASTER THIS MONDAY • PRESENTED BY FEVER, V-Rock, AND BUDWEISERSUITE 2554, UPPER LEVEL WEST EDMONTON MALL
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WWW.FEVERNIGHTCLUB.COMFAX YOUR FREE LISTINGS TO 426.2889
OR E-MAIL: GLENYS AT
LISTINGS@VIEWWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PMTHU
LIVE MUSICATLANTIC TRAP AND BILL
Floating CrowbarsAZUCAR LATIN NIGHTCLUB
Pitbull; 8pm (door)BACKDRAUGHT PUB Open
stageBLUE CHAIR CAFÉ The House
Kats; 7pm; donationsCHRISTOPHER'S PARTY PUB
Open stage hosted by Alberta
Crude; 6-10pmDUSTER'S PUB Jam hosted by
Brian PetchFOUR ROOMS Charlie Austin;
8pmJAMMERS PUB Thursday open
jam; 7-11pmJ AND R BAR AND GRILL Open
stage with The Poster Boys
(pop/rock/blues); 8:30pm-12:30amJEFFREYS CAFÉ Alfie
Zappacosta; \$25 (adv)JEWELL AND HYDE PUB
Headwind (pop/rock); 9:30pmJ.J.'S Showcase Jam hosted by
the Dr. Oxide Band; 9pm-1amNORTH KILGORE HALL Jam
hosted by the Wild Rose Old Time
Fiddlers Society; 7-10pmRED'S Greeley Estates, Yesterday
Rising, So They Say, The Stiletto
Formal, Corvette, Infinity; all ages
event; 7pm (door), \$7 (adv) at
TicketMaster/\$10 (door)ROXY Dietzche V and the
Acomnoble Snowman (pop);
9:30pmSIDETRACK CAFÉ Son of A Gun,
Ermine, Left Nutt; 9pm; \$8 (door)URBAN LOUNGE Retro to New
classic rock, R&B, urban and
dance with DJ Mikee; 9pm-2am,
no coverWILD WEST SALOON Krysta
Scoggins

CLASSICAL

KING'S UNIVERSITY COLLEGE
EDMONTON SYMPHONY ORCHESTRA
Wicks (piano, composer), Katya
Woloszyn (viola); 8pm, \$15
(adult)/\$10 (student) at TIX on the
Square

DJS

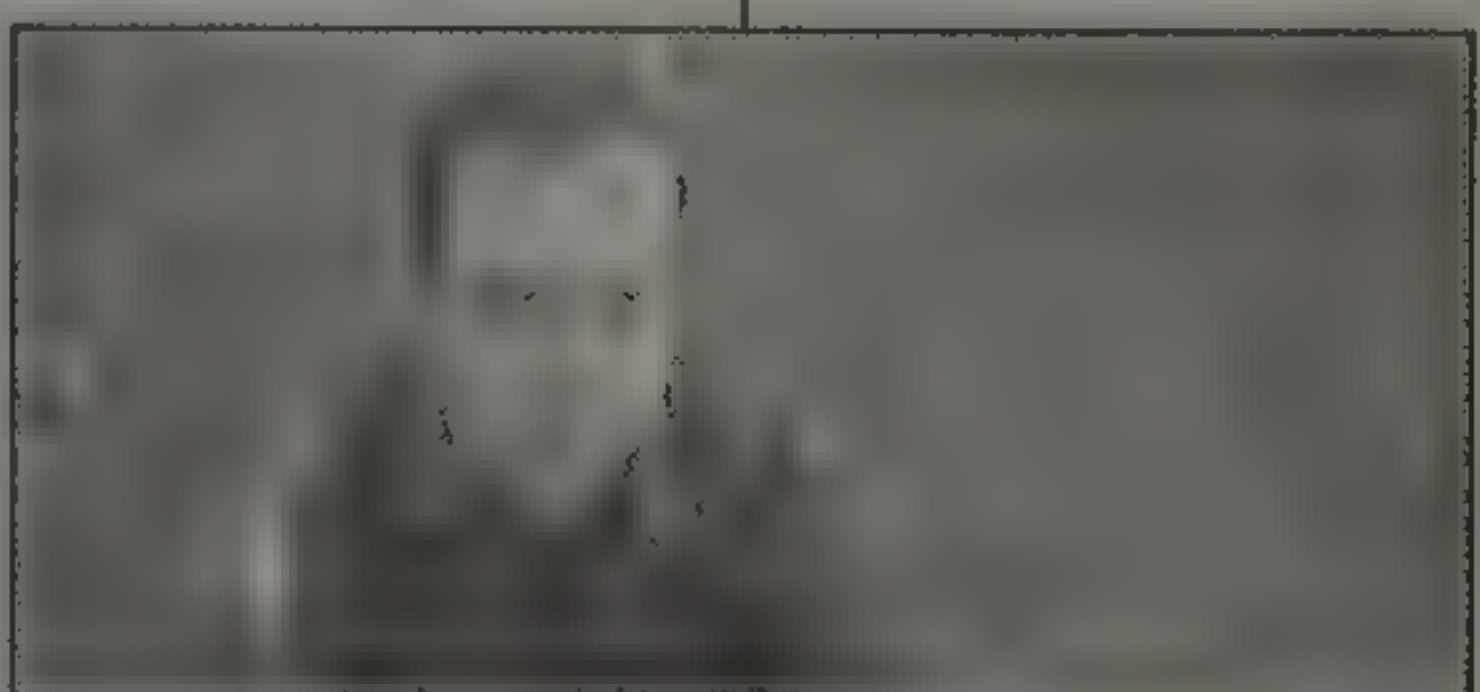
ARMOURY Vintage Thursdays
retro rock, dance and old school
hip hopBILLY BOB'S LOUNGE Escapack
EntertainmentBLACK VINE FREEHOUSE
Thump Intronic with the DDK
SoundsystemBUDDY'S DJ Squiggles, Yohko
Oh-noESMERALDA'S Big and Rich
Thursday; top 40, countryFILTHY McNASTY'S Punk Rock
Bingo with DJ S.W.A.G.FUNKY BUDDHA (WHYTE AVE)
Requests with DJ DamianGAS PUMP Ladies Nite: Top
40/dance with DJ ChristianGINGUR SKY Urban Substance
Thursdays with Urban Substance
Sound Crew InVinceable,
ShortRound, Echo, SprmCycle,
BabyGirl and Touch It, Attitude
Sound Crew, hosted by KWAME
(\$1.7 The Bounce) featuring
Kingturbo Spex, Trinity ChrisHAVANA CLUB Urban, hip hop,
Reggae beats with 717
EntertainmentHULBERT'S Relaxing down-
tempo, smooth jazz, and lounge
music with DJ Frederick; 7pmKAS BAR Urban House with DJ
Mark Stevens; 9pmNEWCASTLE PUB Students
Night with DJ OdinNEW CITY LIKWID LOUNGE
Creature Feature Rockabilly psy-
chobilly, surf with DJ Seizures and
Ritchie Violence; Trashetena with
DJ'S Naz Nomad, Beard of BeesOVERTIME BOLLER AND TAP
ROOM SOUTH Retro to New
classic rock, R&B, urban and
dance with DJ Mikee; 9pm-2am,
no coverRED STAR Femme Fatale rock,
pop, hip hop with DJ KellyPREVUE / FRI, JUN 2 (10PM) / DIETZCHE V & THE
ACCOMNABLE SNOWMAN / TONY WHYTE AVE / 17
Pop Echo records' dance/techo/synth-pop darlings DVAS team up
with friends Dusty Grooves, Vis-à-vis, Nrmis Wlcm Soundsystem
and DJ Generic for this Saturday night dance party.THE ROOST Gorgeous Thursdays
goth/student night with DJ Eddy,
Toonflash, Dr. Lexxi Tronic; \$2
(non-member)/free (members
before 10pm)/\$2 (member after
10pm)RUM JUNGLE Student Night
Great beatsVELVET UNDERGROUND
NRMLS WLCM, electro, techno
with DJ Nik 7, guests; no minors,
9pm (door); \$4WUNDERBAR In and Out with
DJ Paul and FrankFRI
LIVE MUSICATLANTIC TRAP AND BILL
StewBACKDRAUGHT PUB McCuarg
(rock); 9:30pm; \$5BLIND PIG Mr. Lucky
(blues/roots); 9:30pm-1:30am, no
coverBLUE CHAIR CAFÉ Colleen
Brown and Amy Van Keeken; 8pm,
donationsCASINO EDMONTON Robin
Kelly (tribute show)CASINO YELLOWHEAD Party of
Four (pop/rock)FOUR ROOMS Chris Andrew;
9pmJAMMERS PUB Country/rock
band; 9-2amJEFFREYS CAFÉ Stephen
Colborne (jazz); \$7JEWELL AND HYDE PUB
Headwind (pop/rock); 9:30pmNEWCASTLE PUB Student
SmileNEW CITY LIKWID LOUNGE
Gong ShowRED'S Ministry, Revolting Cocks,
Pitbull Daycare Spyder Baby
(industrial rock), all ages event
with licensed beer gardens; 8pm
(door), \$39.50 (door), advanced
tickets at UnionEvents.com,
TicketMaster, Red'sRED STRAP Glory Nights, Fields
to Flood, The Februarys, Mapping
the Escape, Good Machine; allages event; 6:30pm (door), 7pm
(show); \$8 (adv) at FS (whyte),
Megatunes (Whyte), FS
(WEM)/\$10 (door)ROXY Lynn Olagundoye (jazz funk);
10pmRENDZVOUS PUB
Band and Friends, Captain Jarod
Munch (roots, rock); 9pm; \$5SIDETRACK CAFÉ The Neckers
(CD release party); Catt Pack, 9pm,
\$8 (door)STANLEY A. MILNER LIBRARY
THEATRE Laurelle and The Vinyl
Experiment, Bill Bourne and
Tophie; 7pm (door), 7:30pm (show),
\$10 (adv)/\$15 (door)STARLITE ROOM In If It Is,
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mous, totally addictive

ESCAPE Fahrenheit Fridays

ESMERALDA'S DJ Jimmy Friday;
8pm (door)FEVER NIGHTCLUB Friday
Nights with DJ ShockerFUNKY BUDDHA (WHYTE AVE)
Top tracks, rock, retro with DJ
DamianGAS PUMP Top 40/dance with
DJ ChristianHALO Mod Club: indie rock, new
wave, Brit pop, and '60s soul with
DJ Blue Jay, DJ Travy D; no cover
before 10pm; \$5 (after 10pm)HAVANA CLUB Urban, hip hop,
Reggae beats with 717
Entertainment

LEVEL 2 LOUNGE Hypnotic Friday

NEW CITY LIKWID LOUNGE
00ntz Techno/industrial beats
with 9pm (door); \$5O'BRYNE'S DJ Finnegan; 9pm; no
coverO'BRYNE'S IRISH PUB
Calnan (keyboard)ONE ON WHYTE Friday Nights;
Top 40, R&B, house with People's
DJOVERTIME BOLLER AND TAP
ROOM SOUTH Retro to New
classic rock, R&B, urban and
dance with DJ Mikee; 9pm-2am,
no coverPOWER PLANT AWOL ONE and
the Shapeshifters, Cadence
Weapon, DJ Weez-ill Big Bear,
Royal T, DJ Wakcutt, and DJ Nato;
8pm (door) \$12 (adv)RED STAR Loaded Friday: indie
rock and Brit pop with DJ
Reckmade FlyboyRUM JUNGLE Peoples DJ
SpinningSAPHIRE RESTAURANT AND
LOUNGE Deep House with Friday
resident DJ Luke MorrisonSTOLLI'S Top 40, R&B, house
with People's DJSTONEHOUSE PUB Top 40 with
DJ TysinTWILIGHT AFTERHOURS
Flashback house/hard with
Johnny Dangerous, Andy Inertia,
guests; 1-7amWUNDERBAR Featured DJ and
Local BandsY AFTERHOURS Foundation
Fridays, Deep funky house with
Guru Nic-E, Rob Tryptomene,PREVUE / THU, JUN 8 (10PM) / SOLVENT /
VELVET UNDERGROUND, TXN
Zimbabwe-born and Toronto-based "robot music composer and
analog synthesizer fetishist" Jason Amn (aka Solvent) brings his
thinking-man's electro to the Velvet Underground this Thursday.AZUCAR LATIN NIGHTCLUB Top
40 with Latin band and DJ PapiBACKLASH VOLCANO BAR
Element, D'n'B/house/breaks with
Degree, Phatcat, Neal K, Shortee,
Sweetz and moreCALIENTE'S Funktion Fridays
with DJ Majess and MC Keith
Dean, Nitro Sound, DJ InVinceable
and Babygirl

BAR WILD Bar Wild Fridays

BOOTS Retro Disco: retro dance

BUDDY'S Dance party with DJ
AlvaroHAYES'S YESTERDAY
Messaging Singles Party For sin-
gles 25-40, completely anony-Status Inc, Tory P, Bree; no minors;
1-8amSAT
LIVE MUSICATLANTIC TRAP AND BILL
StewBACKDRAUGHT PUB McCuarg
(rock); 9:30pm; \$5BLACK VINE FREEHOUSE
the Dog Rob Szabo; 4-6pm, noBLIND PIG Mr. Lucky
(blues/roots); 9:30pm-1:30am,
coverBONNIE DOON COMMUNITY
HALL Bonnie Doon Folk Club &
Evening with Aboriginal
Laura Vinson, Wendy W...
Sandra Sutter, Jane Ash P...
Florence Shone, Jennifer...
Julie Bull; 7pm (door), \$12 (adv)
Myhre's Music, Blackbird's (door)CASINO EDMONTON Robin
Kelly (tribute show)CASINO YELLOWHEAD Party of
Four (pop/rock)DRUID (JASPER AVE) Open
stage, all ages, 2-6pmFOUR ROOMS Chris Andrew;
9pmHOMEGROWN SOUL SHACK
Sat top rap groups; 5pmJAMMERS PUB Saturday open
jam, 3-7:30pm, country/funk;
9pm-2amJEFFREYS CAFÉ Shelley J...
(jazz); \$7JULIAN'S PIANO BAR Hele
MagerowskiNEWCASTLE PUB Muste...
SmileO'BRYNE'S On the Patio Chris
Wynters, Scott Peters; 3pmRED'S Snap!, JFR Project
Tripwire; 8pm (door), no minors; \$7
(door)RECALL PLACE George S...
Miranda Lambert, Tracy...
7:30pm; 69.75-\$99.75 at
TicketMasterROXY Michael Rault and the
Mixed Signals (rock 'n' roll)
10:30pmSIDETRACK CAFÉ Greg
MacPherson, Fractal Pattern; 9p...
\$10 (door)STARLITE ROOM Minor's;
8pm (door), \$8 (door)TOUCH OF CLASS ROOM Joey
LawrenceURBAN LOUNGE Retro to New
classic rock, R&B, urban and
dance with DJ Mikee; 9pm-2am,
no coverVELVET UNDERGROUND The
Enemy, Marilyn Arbin, The
Dying Effect, Burn In Every Step
8pm (door); \$8 (door)WILD WEST SALOON Krysta
ScogginsYARDBIRD SUITE Texas Johnny
Brown; 8pm (door), 9pm (no
cover) \$18 (member)/\$22 (guest)

CLASSICAL

EDMONTON SYMPHONY ORCHESTRA
William Eddins, Marc-Andre
Hamelin (piano); 8pm, \$39.50
(\$60/\$15 (student/senior) two hours prior to show)
Symphony Preludes featuring
speaker David Cook (7:15pm)

DJS

AZUCAR LATIN NIGHTCLUB Top
40 with Latin band and DJ PapiDECADANCE Soul Heave
Saturdays, Funky house and
beats with DJs T-Bass, F...
Funk and local/international
guests presented by New S...
Entertainment; no minors
3amESCAPE NIGHTCLUB Saturda
Night House Party with
Metropolis featuring Haiman...
and DJ KwakeFEVER NIGHTCLUB Saturday
Night Fever-Live to Air with
The Bounce, DJ ShockerFUNKY BUDDHA (WHYTE AVE)
Top tracks, rock, retro with DJ
Damian

GINGUR SKY Soulout Saturday

LEVEL 2 LOUNGE
Saturday, DJ Groovy Cuvy and
guests

WHYTE
D STAR
SPORTSWORLD ROLLER SKATING DISCO
TWILIGHT AFTERHOURS
YARD BAR

SUN LIVE MUSIC

ATLANTIC TRAP AND GILL
BLACK DOG FREEHOUSE
BLIND PIG PUB AND GRILL
CARGO AND JAMES TEA SHOPPE
CROWN AND ANCHOR PUB
JAMMERS PUB
NEWCASTLE PUB
O'BRYNE'S
OSCAR'S PUB
RED'S
REXALL PLACE
ROSEBOWL
ROXY
SIDETRACK CAFÉ

CLASSICAL
ART GALLERY OF ALBERTA THEATRE Nova Musica, Joel Tomlenovich (conductor); 2pm; donation at door
BLUE CHAIR CAFÉ Café Music; noon, donations
MUTTART CONSERVATORY Varkhovyna Choir; 2-2:30pm
WINSPEAR CENTRE Season Finale Cosmopolitan Music Society bands with Janet Smith (soprano); 7:30pm; \$12 (adult), \$10 (student/senior) at TIX on the Square

DJS
BACKSTAGE TAP AND GRILL Industry Night, with Atomic Improv, Jamecki and DJ Tim
BUDDY'S NIGHTCLUB Stardust Lounge with Mz Bianca and Mz Vanity Fair, DJ Eddy Toonflash
CAJENTE'S Urban Ladies Night Sundays, DJ Invoiceable, Game, Weapon X, Babygirl
HALO Popscore indie hits, forgotten classics, underground favorites with S Master F, Floormatt, Kyle, G-Spot, Jar-Lo, Travy D, 9pm (door), no cover
RUM JUNGLE Service Industry Night
SPORTSWORLD ROLLER SKATING DISCO Public skate, 1-5pm, \$5/\$4 (rentals)
STOLL'S Stoll's House Arrest with Johnny Dangerous, Andy Inertia, guests
VELVET UNDERGROUND Where Its At DJ Sweetz, Propa, Degree, Siab guest DJ no minors, no cover (8-9pm)/\$4 (door)/\$2 (industry)
WUNDERBAR Trance, dance and rave styles with DJ Regan and Co

**MON
LIVE MUSIC**
LB'S PUB House band; 9:30pm-1am; no cover
HONEST MUR'S BAR AND GRILL Jam session hosted by the Retro Rockets Band, 8pm
NEW YORK BAGEL CAFÉ Marco Clavera (samba to Bolero) every Monday
PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

RIGOLETTO'S CAFÉ Open stage hosted by Dr. Oxide; 7-10pm
SIDETRACK CAFÉ Maverick Mondays Open Stage with Ben Spencer; 9pm; no cover
TAPHOUSE Monday Live with Big Tickle; 8:30-11:30pm, no cover

DJS
BAR WILD Bar Gone Wild Mondays. Service Industry Night, no minors; 9pm-2am
BLACK DOG FREEHOUSE Polar Mondays every Monday with DJ Penny Tentiery, Woottop Reggae, hip hop, funk with DJs Special Ed, Culture Shock

PREVUE / WED, JUN 7 (7PM) / BOYZ II MEN / COWBOYS
The east coast family never skipped a beat while cooling on South street—jet black Benz, plenty of friends and all the Philly steaks you could eat. Boyz II Men is going off—not too hard, not too soft. Seriously

BUDDY'S Ashley Love and DJ T
FLTHY McNASTY'S Metal Mondays with DJ S WAG

CLASSICAL

WINSPEAR CENTRE The Enbridge Mozart Effect, Edmonton Symphony Orchestra, William Eddins, with soloists Martin Riseley (concertmaster), Allene Hackleman (horn), Stewart Goodyear (piano), Michelle Yelin Nam (piano); 7pm; \$22-\$60 at Winspear Centre box office

DJS
BUDDY'S Malebox, DJ Arrowchaser
CAJENTE Bashment Tuesdays
ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance les sons 8-10pm
NEW CITY SUBURBS Bingo with DJ Dildozer and MC Fistingyourface
THE ROOST Flamingo Bingo with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)
SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong
SPORTSWORLD ROLLER SKATING DISCO Retro night music flash backs from the '50s, '60s, '70s, '80s and '90s, 7pm-12 midnight; \$5/\$4 (rentals)
WUNDERBAR Hipster Twister with Twister Board and DJs

**WED
LIVE MUSIC**
ATLANTIC TRAP AND GILL Open mic with Duff Robinson, 8pm
COWBOYS Boyz II Men; 7pm (door), no minors, tickets available at TicketMaster
KINGSKNIGHT PUB Buckcherry, guests, no minor event, 6pm

(door), \$21.40 at TicketMaster
LEVEL 2 LOUNGE Open Mic
LETTER TO THE AMERICAN PEOPLE The Metro World Beat Band with Enrique
NEW CITY LIKVID LOUNGE Anoeic, Brother Voodoo, Mangle
O'BRYNE'S Chris Wynters and friends, 9:30pm, no cover
RED'S Bright Eyes, Gruff Rhys, all ages event with licensed areas 7pm (door); \$28.50 at TicketMaster, Red's
ROXY Shane Ghostkeeper (song writer), 10pm
SIDETRACK CAFÉ Jets to Theory Seven Devil Fix Cockatoo, 9pm, \$8 (door)
WILD WEST SALOON Ryder

CLASSICAL
WINSPEAR CENTRE The Enbridge Mozart Effect, Edmonton Symphony Orchestra, William Eddins (conductor), with musicians Dianne New, Charles Pilon and Sheila Laughton, 7pm, \$22-\$60 at Winspear Centre box office
DJS
BLACK DOG FREEHOUSE Glitter Gulch with DJ Buster Friendly; no minors
BUDDY'S Gurlz Gone Wild Midnight with DJ Eddy Toonflash Mia Fellow, Ashley Love, Yohko Oh-no, guests
ESCAPE Wild on Wednesday
EVIL MICHIGAN CLUB Wednesdays
LEGENDS PUB Hip hop/R&B with DJ Spincycle
NEW CITY LIKVID LOUNGE Wig Out Wednesdays Psycho and Rockabilly with DJ Seizures
RED STAR Funk 'n' Soul Funk soul, disco, nu jazz, reggae, hip hop with Cool Curt, Yuri, Junior Brown, Remo
THE ROOST Amateur Singers Night 8-10pm, \$5 (door), \$4 (member)
STANDARD 6101 104 St, 438-2555
VELVET UNDERGROUND Luthinus Wednesdays Retro alternative dance with The JBOTS, no minors, 9pm (door), \$4
WUNDERBAR Round one Dancehall and Old School Rap with DJ Toma and Aminder Brown

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**WHERE THEY ARE
VENUE
GUIDE**

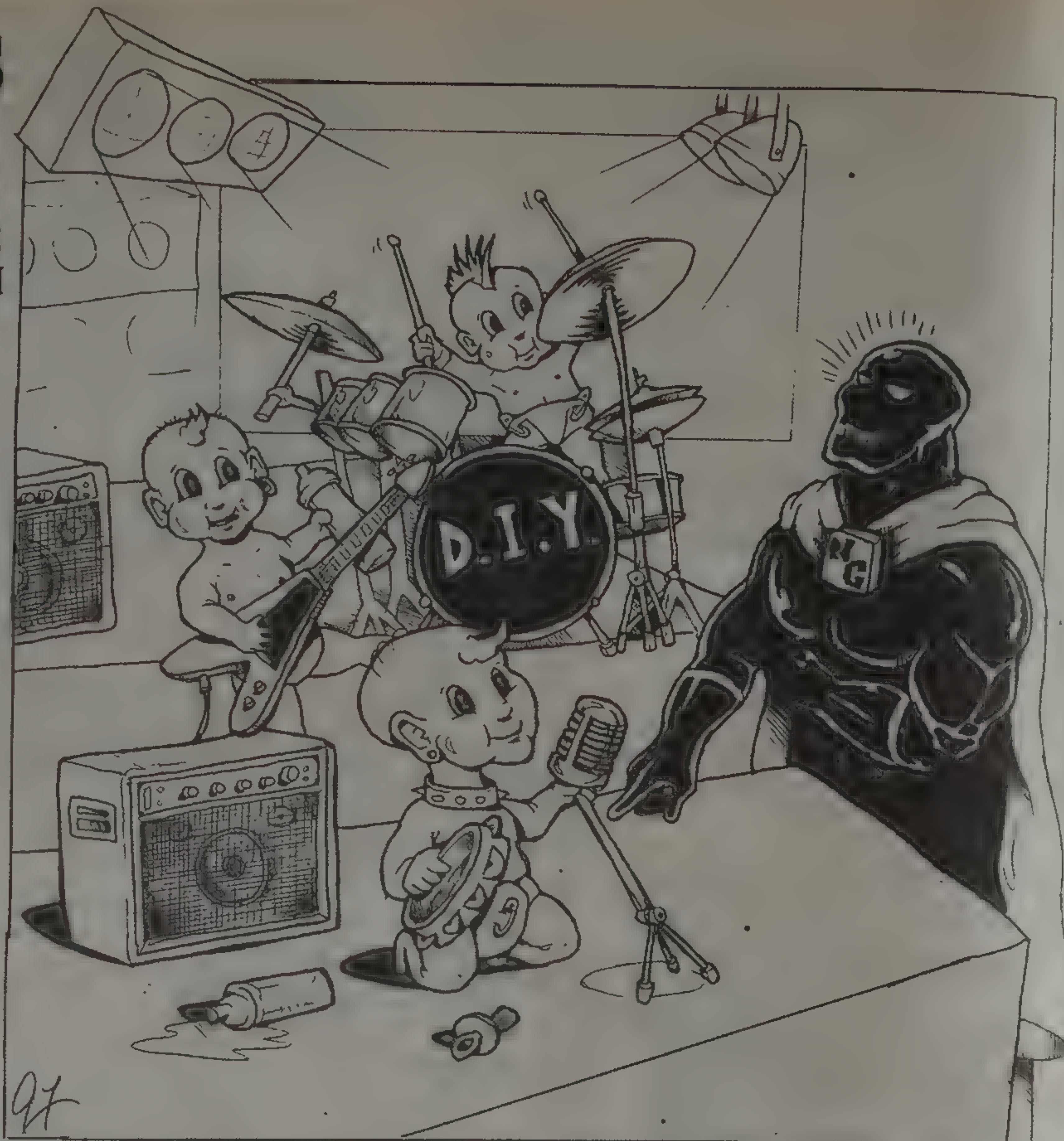
ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-7494, 451-3090/459-7494 • **ARMOURY** 10310-85 Ave 702-1800 • **ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611 • **AVENUE SKATE PARK** 9030-118 Ave, 499-1271 • **AZUCAR LATIN NIGHTCLUB** 11733-78 St, 479-7400 • **BACKDRAUGHT PUB** 8307-99 St, 430-9200 • **BACKROOM VODKA BAR** 10324A-82 Ave, upstairs, 436-4418 • **BAR WILD** 10552 82 Ave, 951-9456 • **BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Rd, 484-7751 • **BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082 • **BLIND PIG PUB** 32 St. Anne Street, St. Albert, 418-6332 • **BLUE CHAIR CAFÉ** 9624-76 Ave, 989-2861 • **BLUES ONWHYTE** 10329-82 Ave, 439-5058 • **BONNIE DOON** 9240-93 St, 708-6555 • **BOOTS** 10242-106 St, 423-5014 • **BUDDY'S** 11725B Jasper Ave, 488-6636 • **HALL** 9240-93 St, 708-6555 • **BOOTS** 10242-106 St, 423-5014 • **BUDDY'S** 11725B Jasper Ave, 488-6636 • **CALIENTE** 10815 Jasper Ave, 425-0850 • **CARGO AND JAMES TEA SHOPPE** 10634-82 Ave, 433-8152 • **CASINO (EDMONTON)** 7055 Argyll Rd, 463-9467 • **CASINO (YELLOWHEAD)** 12464-153 St, 463-9467 • **CASTLE ROCK** 570 St. Albert Rd, St. Albert, 458-8766 • **CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 462-6565 • **CONVOCATION HALL** Arts Building, University of Alberta, 492-0601 • **COWBOYS** 10102-180 St, 481-8739 • **CROWN AND ANCHOR PUB** 15277 Castle Downs Rd, 113 St, 472-7696 • **DECADANCE** 10018-105 St, 990-1792/964-3168 • **DEWEY'S LOUNGE** Power Plant, U of A Campus, 492-3101 • **DUSTY'S PUB** 6402 113 Ave, 479-5554 • **ESCAPE WEM** Upper level 4412-75 • **FESTIVAL PLACE** 11106 Jasper Ave, 454-9628 • **FEVER NIGHTCLUB** Phase 1 of WEM, 961-3117 • **FOUR ROOMS** Edmonton Centre, 102 Ave, 426-1111 • **FUNKY BUDDHA (WHYTE AVE)** 10341-82 Ave, 433-9576 • **GAS PUMP** 10118-114 St, 489-4841 • **GINGUR SKY** 1550-112 Ave, 913-4124 • **HALO** 10628 Jasper Ave, 423-4400 • **HAVANA CLUB** 10420 103 St, 423-7707 • **HOMEGROWN SOUL SHACK** 8102, 10324-82 Ave, 989-7009 • **HONEST MUR'S BAR AND GRILL** 8936-62 Ave, 463-6397 • **HORIZON STAGE** 1001 Calumet Rd, Spruce Grove, 962-8995 • **HULBERT'S** 7601-115 St, (436-1161) • **JAMMERS PUB** 11349 127 Ave, 451-6779 • **J AND R BAR AND GRILL** 4003 106 St, 430-4400 • **J.P. RANCH SALOON** Jasper Place Hotel, 15326 Stony Plain Rd • **JEKYLL AND HYDE** 10610-100 Ave, 426-5381 • **J.J.'S PUB** 13160 118 Ave, 489-7402 • **J.P. RANCH SALOON** Jasper Place Hotel, 15326 Stony Plain Rd • **JUBILEE AUDITORIUM** 11455-87 Ave, 427-2760 • **JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave, 732-4583 • **KAS BAR** 10444-82 Ave, 433-6768 • **KINGSKNIGHT PUB** 9221-34 Ave, 433-2599 • **LB'S PUB** 23 Akins Dr, St. Albert, 460-9100 • **LEGENDS PUB** 6104-172 St, 481-2786 • **LEVEL 2 LOUNGE** 11711 106 Ave, 413-4578 • **METRO CLUB AND BILLIARDS** 10950 106 St, 990-0704 • **NEWCASTLE PUB** 6108-90 Ave, 490-1999 • **NEW CITY LIKVID LOUNGE** 100st Jasper Ave, 413-4578 • **NEW CITY SUBURBS** 10041 Jasper Ave, downstairs, 413-4578 • **NEW YORK BAGEL CAFÉ** 8430 • **NORTH GLENORA COMMUNITY LEAGUE** 12535 109 Ave, 457-9117 • **O'BRYNE'S** 10616-82 Ave, 414-6766 • **ONE ONWHYTE** 10900 • **OVERTIME BOILER AND TAPROOM** South Whitehead Crossing, 105 St, 459-1712 • **PLEASANTVIEW COMMUNITY HALL** 10900 • **POWER PLANT** U of A Campus, 492-3101 • **QUEEN ALEXANDRA HALL** 10425 University Ave, 499-1271 • **RATT (ROOM AT THE TOP)** 11349 127 Ave, 451-6779 • **RED'S WEM** Phase II, 481-6420 • **RED STAR** 10534 Jasper Ave, 428-0825 • **RENDEZVOUS** 10425 University Ave, 499-1271 • **RIGOLETTO'S CAFÉ** 10065 108 St, 423-7701 • **THE ROOST** 10245 104 St, 423-5150 • **ROSEBOWL** 10111-117 St, 482-2589 • **ROSSDALE HALL** 10135-96 Ave, 429-3624 • **RUM JUNGLE** Phase 2, upper level, WEM, 466-3434 • **SAPPHIRE RESTAURANT AND LOUNGE** 10416 Whyte • **SAVOY** 10401-82 Ave, 438-0373 • **SIDETRACK CAFÉ** 10238-104 St, 421-1326 • **SPORTSWORLD INLINE AND ROLLER DISCO** 10416 Whyte • **STANDARD** 6101 104 St, 438-2555 • **STARLITE ROOM** 10030 102 St, 429-1099 • **STOLL'S** 2nd floor, 10368 Whyte Ave, 437-2293 • **TAPHOUSE** 9020 McKerny Ave, St. Albert, 458-8660 • **TOUCH OF CLASS** Chateau Louis Hotel, 11727 • **STONEHOUSE PUB** 11012 Jasper Ave, 420-0448 • **TWILIGHT AFTERHOURS** 10018-105 St • **URBAN LOUNGE** 8111-105 St, 439-3388 • **VELVET UNDERGROUND** 10030-102 St (downstairs), 428-1099 • **WILD WEST SALOON** 12912-50 St, 476-3388 • **WINSPEAR CENTRE** 4 Sir Winston Churchill Sq, 428-1414 • **WOODCROFT COMMUNITY HALL** 13915-115 Ave, 436-1554 • **WUNDERBAR** 8120-11 St, 436-5586 • **XWRECKS** 10143-50 St, 466-8069 • **Y AFTERHOURS** 10028-102 St, 994-3256 • **YARDBIRD SUITE** 10203-86 Ave, 432-0428 • **YESTERDAYS** Pub 112, 205 Carnegie Dr, St. Albert, 459-0295

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Don't labour over musical labels

BRYAN CARROLL / bryan@vancouverweekly.com

Hard-nosed and politically minded music seems to come out of Winnipeg the way smog (and shitty hockey) comes out of Toronto.

From Neil Young to Propagandhi, Winnipeg has a long history of creating the kind of music you can pump your fist to, whether it's at a rally or, you know, in the shower. Following in this tradition is **Greg MacPherson**, whose songs have been compared to those of Woody Guthrie and Bruce Springsteen for their themes of working class life.

"Winnipeg has a long history of conflict; there's a left-wing academic history here and a long history of activism," MacPherson explains. "The

PREVIEW

SAT, JUN 3 (8 PM)
GREG MACPHERSON
WITH FRACTAL PATTERN
SIDETRACK CAFE, \$10, NO MINORS (MINORS OK)

apple doesn't fall far from the tree."

MacPherson knows what he's talking about. With a degree in labour history in addition to being an artist on the politically active G7 Welcoming Committee Records, MacPherson has developed a reputation for being a left-wing activist himself, though he was taken aback when I called him a Marxist.

"I wouldn't describe myself in any ideology's template," he said. "I'm personally interested in peace and social justice issues, but I don't think my music is political."

NO MATTER HOW one would describe his music, we Canadians haven't been the only ones enamoured with it. In a stroke of luck, MacPherson's disc made it into the hands of a record label head from Copenhagen, who put it out and booked him a tour without ever meeting him.

"The guy who put the record out hadn't even heard me play, so I wanted to do a good job," MacPherson explains. "I played 15 shows in 15 days—it was really a whirlwind."

Not that MacPherson isn't looking forward to this tour—he's not even worried about whether or not an Oilers game will fall on the night of his show.

"I haven't played in Alberta in awhile," he says. "It should be fun." ▼

Amy Millan

"To get a feel for the sound of Honey from The Tenors, imagine a Stevie Nicks bluegrass record." — *Toronto*

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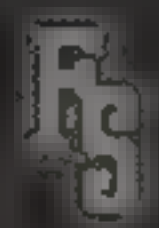
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TIX ALSO AT RED'S,
MEGATUNES, BLACKBYRD,
FS (WEM) & FREECLOUD



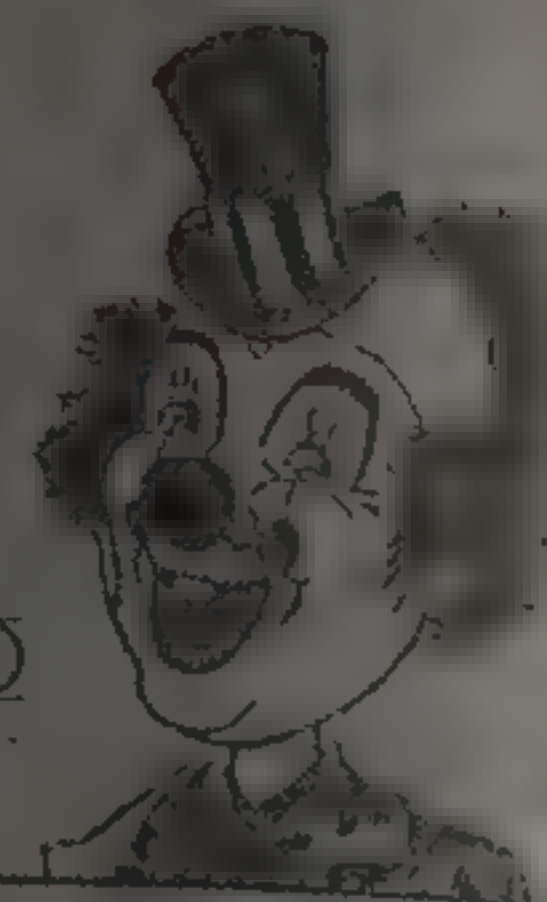
VUE
WEEKLY

sonic
102.9
modern rock

NONE MORE
BLACK

FIFTH HOUR HERO
& THE SAINTE CATHERINES

JUNE 6 - 2006
VELVET UNDERGROUND
DOORS 8 PM - NO MINORS
TIX ALSO AT MEGATUNES,
BLACKBYRD,
FS (WEM) & FREECLOUD



SOLVENT

WITH ECTOMORPH AND MARQUEZ EL PRODAN

JUNE 8

VELVET UNDERGROUND

DOORS 8 PM - NO MINORS
TIX ALSO AT MEGATUNES, BLACKBYRD,
FS (WEM) & FREECLOUD

FRONT LINE ASSEMBLY
ARTIFICIAL SOLDIER TOUR

ON SALE
FRIDAY
10 AM!



DJ ACUCRACK

with ZOMBIE GIRL

JULY 5 - EDMONTON
STARLITE ROOM

DOORS 8 PM - NO MINORS
TIX ALSO AT
MEGATUNES & BLACKBYRD



VUE
WEEKLY



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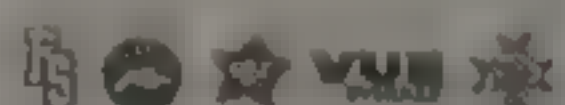
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Rorschach blotted out by 47 Ronin

HEAVEN MEETS HELL
TUE. 7/11/06, 47 RONIN,
AFTER ALL THESE YEARS, THE BURNIN SANDS
SIDETRACK CAFE, \$12 (NO MINORS)

ILL RADFORD / bill@vuweekly.com

Next Tuesday will be a very rare and ominous date: June 6, 2006, or, numerically, 6/6/06. In celebration of this particular date, a "Heaven meets Hell" party will be held at the Sidetrack Cafe. One of the bands playing the party will be 47 Ronin, and their vocalist Nick Martin is choosing to downplay the possible demonic connotations of the date.

"This is a celebration of music," he explains. "And it's the only time in however many hundreds of years that this will happen."

47 Ronin themselves are still working to carve out their own musical niche, a process that they hope will be aided by their recent name change. "Originally we were called Rorschach, like the ink test, but unfortunately, about 90 per cent of the world doesn't understand what Rorschach means or how to spell it," Martin laughs. "We went out to Winnipeg and we played five shows, and not one venue got our name right."

THE BAND CHANGED their name quickly after hearing the Japanese legend from bass player Dave Stults. "The 47 Ronin is a Japanese folk tale," Martin explains.

"It's such a gritty and gruesome story, and there're so many really cool images associated with it that when our bass player Dave told us about it we were just, like, 'Wow, what a great name for a band.' It's a lot easier to spell, and the images associated with the name work a lot better for marketing."

The band sees the 666 Party as a good place to keep doing what they've been doing, slowly but steadily hacking into the system via some kind of rock 'n' roll pyramid scheme.

"Every time we play a show we try to win over five people," Martin says. "And those five people come to the next show and we win over another five, and sooner or later we'll have a couple hundred. That would be ideal—it would be nice to play a show without any of our friends there, just 250 people who were there because they'd seen our band before and they really like it." ▽



REVUE / TUE, MAY 30 / LET'S DANCE / SIDETRACK CAFE Don't let the name fool you—Let's Dance isn't some ironic, post-modern synth-pop dance-rock act. Nor are they, for that matter, a mid-'80s David Bowie tribute band. No, Let's Dance are punk rockers, pure and simple, propelled along by a killer rhythm section featuring the mile-a-minute drumming of young gun Byron Kerkhoff (who's also banged the skins for Jukebox Shock and Michael Rault & the Mixed Signals) and the staccato grooves of bassist Travis Sargent (who used to front the now-defunct Wolfnote). The crowd at in attendance at the "Track on this night was a tad sparse (it was a Tuesday, after all), but made up for it with enthusiasm—some of them even took the band's tacit advice and, well, danced. —ROSS MOROZ / ross@vuweekly.com

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2. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
3. Various – Sorrow Bound:Hanks Williams Re-Examined (ruby moon)
4. Neil Young – Living With War (warner)
5. Matisyahu – Youth (epic)
6. Red Hot Chili Peppers – Stadium Arcadium (warner)
7. James Hunter – People Gonna Talk (rounder)
8. Eagles Of Death Metal – Death By Sexy (downtown)
9. Feist – Open Season (arts&crafts)
10. Various – 30 Years Of Stony Plain (stony plain)
11. The Co-Dependants – Live At The Mecca Café Vol.2 (indelible)
12. Bruce Springsteen – We Shall Overcome:The Seeger Sessions (columbia)
13. Gnarts Barkley – St.Elsewhere (downtown)
14. Neko Case – Fox Confessor Brings The Flood (mint)
15. Alejandro Escovedo – The Boxing Mirror (back porch)
16. Drive By Truckers – A Blessing And A Curse (new west)
17. Kieran Kane , Kevin Welch & Fats Kaplin – Lost John Dean (compass)
18. The Flaming Lips – At War With The Mystics (warner)
19. The Black Keys – Chulahoma (fat possum)
20. Raised Fist – Sound Of The Republic (burning heart)
21. Calxico – Garden Ruin (overcoat)
22. Built To Spill – You In Reverse (warner)
23. Ben Harper – Both Sides Of The Gun (virgin)
24. Pearl Jam – Pearl Jam (j records)
25. Karla Anderson-The Embassy Sessions (indelible)
26. Nofx – Wolve In Wolves Clothing (fat)
27. Jolie Holland – Springtime Can Kill You (anti)
28. The Dresden Dolls – Yes,Virginia (roadrunner)
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WITH THE MANGE

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THE KILT LIFTERS

SATURDAY JUNE 3

TIME IS THE ENEMY
MERYVN ALBIN • THE DYING EFFECT • BURN IN EVERY STEP

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THURSDAY JUNE 8

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ALL PURPOSE VOLTAGE HEROS
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SUNDAY JUNE 18

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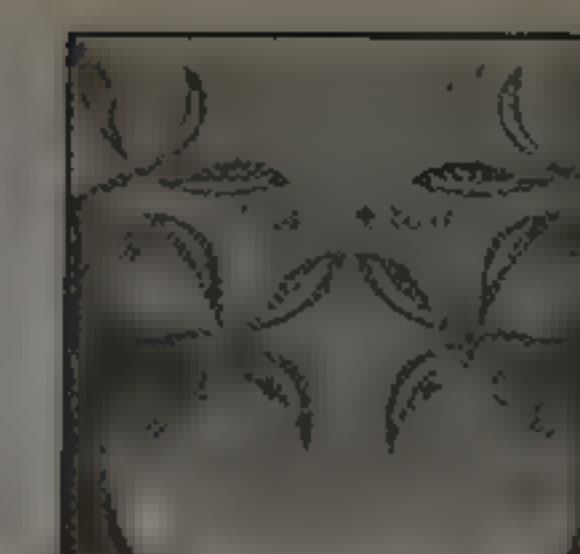
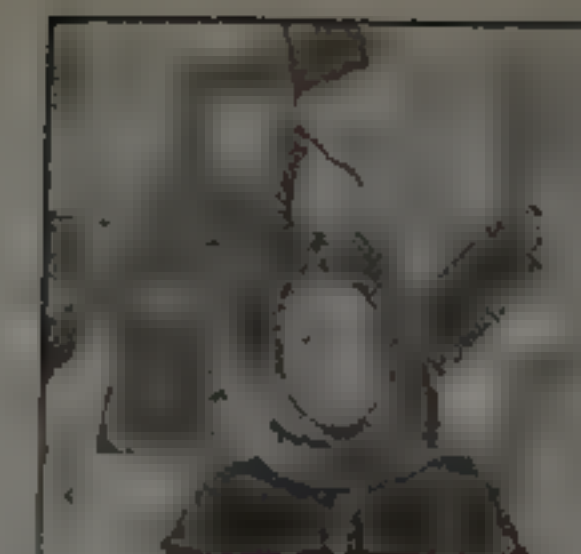
THURSDAY JUNE 22

DMC 2006 DJ CHAMPIONSHIPS
EDMONTON ELIMINATION

JUNE 30 DEL THE FUNKY HOMOSAPIEN
JULY 3 SHE WANTS REVENGE / IMA ROBOT JULY 9 SON VOLT
JULY 5 FRONT LINE ASSEMBLY / DJ ACCURACK
JULY 26 MSTRKFT / JUAN MACLEAN

ALBUM REVIEWS

NEW SOUNDS



JUANA MOLINA
SON
DOMINO

CONOR TAVIS McNALLY / conor@vueweekly.com



THIS ROCKS

So, you decided to spend a night at home ... alone. Scrambling around the house in search of some matches to light that last stick of incense, you discover a richly decorated tapestry (some people call it album art). Inside you find Juana Molina's new CD, *Son*. Confusion is the theme of the week as you try to remember where this album came from, space or, uh, Spain, and it doesn't matter anyway, because the red wine tastes so good and Juana's voice (yes, we are on a first name basis now) comforts you so completely as she begins to tell you a story.

Her soft acoustic guitar reminds me of Kaki King, and low-key electronica gently hovers in the background, somewhat reminiscent of Bjork. But we're not in Iceland, are we? No, we are inside the mind of Juana Molina, and she is giving us the tour of her life. The lyrics may be sung in Spanish, but the blanket of comfort that she gently wraps you in is so beautiful that nothing seems to matter.

THE GLOOM ROOM
MR RESISTOR
INDEPENDENT



THIS ROCKS

ROSS MOROZ / ross@vueweekly.com
Adding a synthesizer to your rock band must have seemed like a pretty revolutionary idea in 1999. Nowadays, though, everyone from trendy New York electro-rockers to the most banal of mall-punk bands has a few Microkorg or Mini-moog riffs thrown in for good measure.

It's refreshing, then, to find a band like Red Deer's the Gloom Room using synthesizers not as cynical modernist allusions but as the backbone and thrust of their dark, moody sound.

Their debut, *Mr Resistor*, is more than a little schizophrenic: the title track, for instance, features a bouncy, almost reggae-influenced back beat fighting with *Downward Spiral*-era NIN darkness until an anthemic, fist-pumping sing-along chorus. One could also argue that some of the tracks (especially "Buried in Numbers") borrow a little too liberally from the work of Edmonton's synth-punk phenoms the All Purpose Voltage Hereos. But these criticisms are nit-picky at best—this is a young band coming out of a part of the world more known for producing Nickelback knockoffs and big strong defencemen than anything as interesting as this, and the Gloom Room have put out a solid first effort, hinting that their future will be anything but gloomy.

XAVIER RUDD
FOOD IN THE BELLY
SALT X

CAROLYN NIKODYM / carolyn@vueweekly.com



THIS IS OK

"Schmirnz" is a word my Czech mother uses to describe that ineffable quality people display when they carry themselves exceptionally well. It's that undeniable charisma that they display that fills others with something like awe. The closest English counterpart would be "oomph," but *schmirnz* has a bit more, um, oomph.

Now, there are those out there who are indubitably talented but still don't exude that quality—like Xavier Rudd. The man seems to be able to pick up

any instrument and make beautiful music for mellowly consuming wine and greens to. *Food in the Belly*, his latest album, has him playing everything from the didgeridoo to 10-string Weissenborn slide guitar to piano, adding his soft voice with grace. But there just isn't anything here to completely fill you up to send a chill up your spine—this album simply borrows far too heavily from Paul Simon's *Graceland* for that.

Granted, had I been one of the lucky audience members at his show here last week, I may hear things a little differently. Watching him deliver the toe-tappers "Messages" or "Energy Song" with their travelling-man lyric and layered instrumentation would have likely been a tingling sensation. Rudd is by no means a hack musician, but *Food's* lack of *schmirnz* probably won't win him any new fans.

PEOPLE IN PLANES
AS FAR AS THE EYE CAN SEE
WIND-UP

TYLER MORENCY / tyler@vueweekly.com



THIS IS OK

If you've ever flown in a plane, you know the gentle anxiousness of the other passengers, the claustrophobic portions of chicken or fish or the uninteresting in-flight movie. Everybody looks forward to getting to the final destination and, once they arrive, people tend not to talk about how terrific the flight was.

The same goes for People in Planes' newest release *As Far As the Eye Can See*. The recording is a fine and uneventful journey that goes over some interesting if well travelled territory, and while the band toys with some intriguing combinations of dissonant piano loops and percussion elements on many of the tracks, the interesting sounds are quickly turned into power-chord guitar sludge while vocalist Garret Jones (who sounds eerily similar to Chris Cornell) sings about travelling in a dangerous aircraft.

To be fair, most of the lyrics have little to do with literally being on a plane although many of the lyrical themes focus on things that airplanes do sometimes—falling, crashing, diving that kind of thing. The listener gets the impression this band doesn't like cross-continental tours. Maybe People in Planes can only tour *As Far As the Eye Can See*? Cheesy, I know, but that joke and this album are of roughly equal quality, if you catch my drift.

DIXIE CHICKS
TAKING THE LONG WAY
COLUMBIA

EDEN MUNRO / eden@vueweekly.com



THIS IS OK

Dixie Chicks are getting a lot of press for their new album on the strength of their conviction to stand up against

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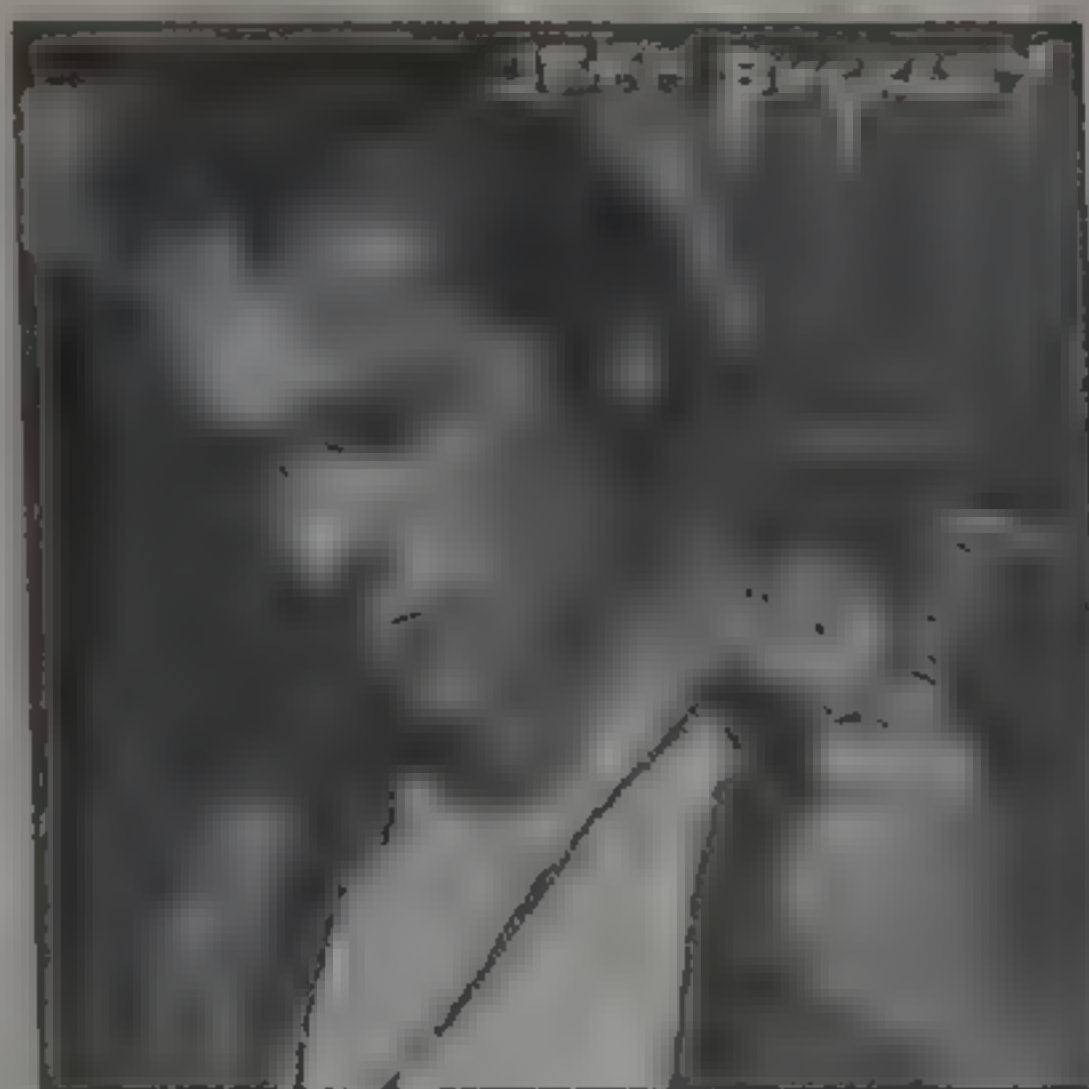
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02. the dnt scott walker	07. eccentric soul: the big mack label v/a
03. shut up i'm dreaming sunset rubdown	08. he poos clouds final fantasy
04. come up for air the white birch	09. tomorrow people ost v/a
05. st. elsewhere gnarts barkley	10. gulag orkestar beirut

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Jay Sparrow discusses Jeff Buckley's Grace

RETRO **DISTANT REPLAY**
STEVEN SANDOR
distantreplay@vuweekly.com



Edmonton's Murder City Sparrows play a frenetic mix of dirty garage rock, with just a little bit of punk attitude.

And, with a slew of festival appearances, including a recent appearance at New Music West in Vancouver, the Sparrows are definitely making some waves in the music biz. Considering that the band's recent self-titled EP was recorded at Willie Nelson's Pedernales studio by Gordie Johnson of Big Sugar, it's obvious that Jay Sparrow and company didn't put out a record that was scraped together on just enough of a budget to get by. They don't want to knock on the doors of the music execs; they want to blow those doors down.

So, it might come as a bit of a surprise that the record Jay Sparrow says most influenced his musical career isn't a balls-out rocker but *Grace*, recorded by the late Jeff Buckley, the great American songwriter who drowned in the Mississippi River at just 30 years of age.

On *Grace*, Buckley showed that he was more than an alt-rocker; songs flowed from folk to rock to blues, and he showed off a vocal range beyond most contemporary pop singers. Also included was an impressive version of Leonard Cohen's "Hallelujah," and a new "Legacy" version of *Grace* has since been released with extra tracks, including a cover of MC5's garage-rock classic, "Kick Out The Jams."

"Other than the fact it is a brilliant-

ly recorded and written album, there are two intellectual reasons why I chose this," Sparrow says.

"One thing that struck me is that this is an album that was recorded exactly as the artist wanted to do it, which rarely happens on a major label. It's like an eclipse. The other thing is that it was recorded right in the middle of the grunge movement. Grunge focused on such ugly things, and here was this beautiful, pretty album—he wasn't afraid to write this beautiful record when everyone else was focusing on grunge and ugliness."

From an industry standpoint, what was so striking about *Grace* is that Columbia/Sony gave Buckley almost a limitless budget to record the album of his dreams. Buckley went through three sets of studio musicians, and the album was so far over budget, it was, well, ridiculous. But, to Sparrow, it was a sign that the record industry did indeed have a soul.

"It gave me faith in the music business, that you could do what you wanted." ▽

HAIKU **QUICK SPINS**
WHITEY AND TB PLAYER
quickspins@vuweekly.com

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UNIVERSAL
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Dense funkhead members of the
Ball-cap mafia

LANterna
DESERT OCEAN
BADMAN
A quiet study
In composing songs that won't
Offend anyone

RHYS CHATHAM
SAMPLER
TABLE OF THE ELEMENTS
100 guitars!
I'm told this is important
To elitist cunts

DENNIS DEYOUNG
THE MUSIC OF STYX LIVE
WITH SYMPHONY ORCHESTRA
UNIVERSAL
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70 piece orchestras
Can't save you now, jerk

CANCER BATS
BIRTHING THE GIANT
DISTORT
Rockin' and screamin'
Screamin' and rockin' some more
And then ... More screamin'

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WALKING PAPERS
UNDERGROUND OPERATIONS
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Provide safe vehicle for
Angsty teenagers

YONDER MOUNTAIN STRING BAND
YONDER MOUNTAIN STRING BAND
VANGUARD
Bluegrass should be played
By grizzled old inbreeders
These boys ain't grizzled ..

SHADOWS FALL
FALLOUT FROM THE WAR
CENTURY MEDIA
Super technical,
Super heavy, and, oh yeah,
Super annoying

ASHLEY PARKER ANGEL
SOUNDTRACK TO YOUR LIFE
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Same shit, more guitars

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The Sainte Catherines think Montreal will 'only be cool for six months'

BRYAN CARROLL / bryan@vuwweekly.com

Ste-Catherine Street in Montreal is best known for its mix of high culture and low culture. Offering the latest fashions, high priced coffees and trendy clubs kitty corner to the city's sleazy strip joints and punk rock dives makes for an interesting mix.

Hugo Mudie, lead singer of Montreal punk band **the Sainte Catherines**, who have taken the street's name as their own, doesn't hesitate when explaining his favourite of Ste-Catherine Street's many facets.

"I prefer the drinking in the street aspect," he says. "You can do anything on Ste-Catherine Street."

Being able to do anything fits in well with Mudie's punk rock ideals. His band, he says, is dead set against racism, sexism, homophobia and elitism, and are trying to raise awareness of such issues within their own scene.

"We're tired of being in a scene where nobody cares about anything," Mudie laments. "We want to bring back the danger and excitement in punk rock."

EXCITEMENT HAS BEEN the name of the game for the Sainte Catherines, who recently signed with Fat Wreck



PREVIEW MON, JUN 6
THE SAINTE CATHERINES
WITH NONE MORE BLACK & FIFTH HOUR HERO
STARLITE ROOM, \$13 (NO MINORS)

Chords and have toured almost non-stop ever since. Mudie explains that the band toured a lot before the record deal, but that the support of the label allows them to do more.

"The record is everywhere now, we do interviews now," he explains.

"You feel less alone in what you're doing."

The Sainte Catherines, although they've been together since 1999, may have missed out on the Montreal underground music explosion, but Mudie says it doesn't bother him the least.

"We're not part of that English indie rock scene, we're a punk band," he says. "I don't want to be associated with something that's only cool for six months." ▼

Pemberton will play MC at Mic Fight MC Battle

CONTINUED FROM PAGE 31

he's currently opening for Muchroots act Bedouin Soundclash in one the stranger bills he's been on of late (he just got back from a tour of the States with, among others, Montreal indie band Islands).

"The reaction I hear is, like, 'Why is he doing it? He's not that great, his rhymes aren't good, his beats aren't mixed right.'"

"I actually just got this Myspace message from a guy who was like, 'What do you make your beats with?' he offers by way of illustration. "I told him, and I was, like, 'I can make you a beat, if you want.' He was just, like, 'No way, I hate your beats, you're terrible.' Then why did you ask me about it in the first place?"

HOPEFULLY PEMBERTON will be getting a slightly warmer response this Friday, when he helps host the **4th Annual Heavyweight Mic Fight MC Battle** with fellow experimental-rapper AWOL One at the Powerplant. Though he won't be taking part in the actual battle—hosting duties evidently translate into doing a song or two—the battle atmosphere is certainly one that lends itself to taking shots, and if people are willing to Myspace the hate, who knows what they'll do with a micro-

phone and an attentive audience.

For his part, though, Pemberton doesn't seem terribly concerned about some of the backlash that's come his way—perhaps he's clogging his ears with his magazine covers—and still finds Edmonton as vital to his music as its ever been. Having said that, though, he does wish more of his compatriots in the hip-hop scene would take a little more pride in their surroundings, something he credits for at least part of his success.

"I think it's just a matter of someone's afraid to claim where they're from, it kind of throws what else they say into question," he explains. "I don't want to put anyone on blast or anything, but I did have an issue with some crews in Edmonton who were just trying to sound like whatever was on the radio, singing about how much money they were making while running Honda Civics."

"I think this is the best time in the world to be a musician in Edmonton," he adds, pointing to any number of local bands (none of whom are hip hop, it's worth pointing out) attracting national/international attention to our little burg.

"It feels like this is the breaking point; this is the time to be getting on the train, so why wouldn't you want to try to be a part of that right now?" ▼

ZODIAC FREE WILL ASTROLOGY

ROB BREZSNY
freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

In all my years of evaluating your astrological omens, I have rarely seen a time so favourably disposed to the value and pleasure of variety. I'm tempted to conclude that the cosmos is conspiring for you to try all 32 flavours, 46 positions and 64 loopholes. For a limited time only, you really should be determined to sample a little of a lot rather than a lot of a little. Grazing and browsing are not only fine, they're preferable. You have poetic licence to be mercurial, spontaneous and inscrutable.

TAURUS (APR 20 - MAY 20)

According to my reading of the astrological omens, you now have the best opportunity in a long time to promote yourself without turning into a manipulative huckster or soul-shrunken sell-out. At least temporarily, you have immunity from the phoniness that might infect anyone else who pushed her wares and services as hard as you can push them in the coming weeks. Please take advantage of this grace period to make sure the world knows how valuable you are.

GEMINI (MAY 21 - JUN 20)

In her book *Strange New Species: Astonishing Discoveries of Life on Planet Earth*, Elin Kelsey writes that though scientists have named 1.7 million species, at least 3.3 million others are still out there, as yet unidentified. In a similar way, Gemini, there are many invigorating adventures

and intoxicating truths that you have not yet discovered—countless life experiences that remain unknown to you. It so happens that this is a perfect time to jumpstart your pioneering urges and go out exploring those frontiers. In the coming days, I urge you to find at least one new variety of each of the following: allies, sanctuaries, resources, inspirations and pleasures.

CANCER (JUN 21 - JUL 22)

Blogger Joseph Cannon has uncovered evidence that George W Bush may be the grandson of the infamous occultist Aleister Crowley. On his website at snipurl.com/pler, Cannon says there's a distinct possibility that Bush's mother, Barbara Bush, was conceived during a ritual tryst between Crowley and her mother Pauline in 1924. I'm not sufficiently informed on the matter to ascertain if it's true, though I can't help but note the strong physical resemblance between Aleister and Barbara. I bring this up because it's an excellent time for all of you Cancerians, including the current American president, to delve into the mysteries of your past. Secrets that have always been hidden are more likely to pop into view than ever before. If you're listening, your ancestors have clues to reveal.

LEO (JUL 23 - AUG 22)

A team of Japanese cultural analysts was assigned the task of figuring out the best possible pick-up line. The winner: "Rainen no kono hi mo issho ni waratteyoh." In English, that's "This time next year, let's be laughing together." I present this expression for your consideration, Leo, because I think it's a perfectly poetic

way to alert you to imminent developments in your life. As I understand the astrological omens, you're about to experience transformations whose power to fascinate and amuse you will not fully ripen until June of 2007. They may be subtle at first, but will slowly build in intensity as the months go by.

VIRGO (AUG 23 - SEP 22)

In the course of reducing the mystery of nature to a set of mechanical laws, Charles Darwin suffered greatly. "I cannot endure to read a line of poetry," he mourned in his journal. "I have tried to read Shakespeare and found it so intolerably dull that it nauseated me. I have almost lost my taste for pictures and music. I lament this curious loss of my higher aesthetic tastes ... My mind seems to have become a machine for grinding general laws, out of larger collections of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive." I bring this to your attention, Virgo, because I want you to be very careful not to let your love of logic and reason damage your capacity to perceive magic and enjoy the ineffable. Ideally, of course, you'll always be able to draw on both capacities equally. It's a crucial moment in the evolution of your power to do that.

LIBRA (SEP 23 - OCT 22)

In a roundtable discussion published in *Newsweek*, film director Steven Spielberg touted the value of anxiety in stimulating creativity. "Fear is your ally," he said. "The minute you come onto a set and you're no longer afraid, you're in big trouble. The best performances—from filmmakers and

from actors—have happened when there are whole stretches of tremendous instability about the process." I personally don't believe this is an absolute law that's always true. Some of my best work has emerged during times when I've felt secure and peaceful. But I do think Spielberg's theory is likely to apply to you in the coming weeks, Libra. Dare to put yourself in the midst of uncertainty.

SCORPIO (OCT 23 - NOV 21)

In her poem "Possession," Jane Shore describes how the "La Brea tar pits / keep disgorging ancient bones, squeezing them / through the oily black muscles of earth / to the surface." She's referring to the place in Los Angeles where there are lakes of natural asphalt that contain the fossils of ancient mammals. These grails of ancient goo, with their seemingly endless new supply of primeval treasures, serve as an excellent metaphor for the psychic terrain you're inhabiting these days.

SAGITTARIUS (NOV 22 - DEC 21)

It would not be a good time to try digging a hole to China. You'd have visa problems once you got there and might end up under arrest. A better bet would be drilling a tunnel to Australia, where you'd probably get more slack once you arrived. In general, Sagittarius, I heartily recommend any activity that takes you to the polar opposite of where you've been hanging out, as long as you're sure you'll be welcome there.

CAPRICORN (DEC 22 - JAN 19)

"Race car drivers say that if you're heading toward a wall," writes philosopher Jonathan Zap, "don't look at it. Instead,

look at where you want to go." That's good advice for you in the coming week, Capricorn. It would be crazy for you to concentrate all your attention on what you don't like and don't need and don't agree with. Rather, you should briefly acknowledge the undesirable possibilities, but then turn the full force of your focus to the most interesting and fulfilling option

AQUARIUS (JAN 20 - FEB 18)

In the course of most pregnancies, there is a moment when the fetus first moves in such a way that the mother-to-be can feel it. It's often a kick or a punch. I predict that an analogous quickening will occur for you in the coming week, Aquarius. You'll arrive at a threshold where a rite of passage will begin. It may be as subtle as a soft, billowing thump or as radical as a raucous yelp. At that uncanny moment, you'll become aware that a new force has sprung to life. You'll become attuned to a delivery from the future

PISCES (FEB 19 - MAR 20)

A British man named Adrian Hayward had a dream in which an odd event occurred during a soccer game. In his dream, a famous player kicked the ball into the goal from his own half of the field—an improbable long-distance shot that rarely occurs in real games. Following the dream, Hayward placed a wager with a bookmaker, betting that such a goal would actually be scored in the course of the real British soccer season. He later won \$45,000 when a player for Liverpool did exactly what he'd dreamed. If you take the trouble to recall your own dreams in the coming week, Pisces, I predict you will get at least one hot tip akin to Hayward's. ▼

EVENTS WEEKLY

SEND YOUR FREE LISTINGS TO 426.2883
OR E-MAIL GLENYS AT
LISTINGS@VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

CHALLENGING RACISM IN THE WORKPLACE Ramada Hotel, Kingsway Ave (453-2638) • Hosted by the John Humphrey Centre for Peace and Human Rights • June 7 (9:30am for employers and 7pm for employees)

CHANGES IN RETROACTIVE CHILD SUPPORT—LUNCH AND LEARN City Hall, Heritage Room • Summary, insights, funny stories with Gordon Ambrose • June 7 (noon-1pm) • Free

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

KAREN KAIN Art Gallery of Alberta, 2 Sir Winston Churchill Sq (424-2787) • Talk about the future of the arts in Canada and the role of government funders like the Canada Council in sharing the benefits of the arts with all Canadians • Mon, June 5 (7pm) • Free, pre-registration at deborah@edmontonarts.ab.ca

RACE UNITY SERIES 2006 Edmonton Baha'i Centre 9414-111 Ave (481-6977) • Lectures, programs and discussions on teaching our children to appreciate/celebrate diversity • Sat, June 3 (2-4pm)

TOPICS OF INTEREST FOR SENIORS Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Money Matters, Program: Financial Abuse of Seniors by Those They Love and Trust—Powers of Attorney—Personal Directives, Thu, June 8 (10-11am); free • Steady as You Go, June 7 and 21 (9:30-11:30am); free

TOURETTE SYNDROME FOUNDATION Academy of King Edward, 8525-101 St (1-866-824-9764) • Movie Night and AGM, support meeting, informal sessions to provide support for parents of children with TS • First Wed ea month (7:30pm) www.tourette.ca • Wed, June 7 (6:45pm)

VEGETARIANS OF ALBERTA POTLUCK PICNIC Riverdale Hall kids playground, 9231-100 Ave • Bring a vegetarian or vegan or raw food dish, your own plate, cutlery • Sun, June 11 (5:30pm)

WASKAHEGAN TRAIL ASSOCIATION www.boreal.net/wta (425-5895) • Meet at MacDonald's at Abbottsfield Mall, 30 St, 118 Ave (962-6362); free guided hike, approx. 11.5 km at Shirley Lake, Elk Island; June 4 (9am) • Meet at Bonnie Doon Recycle, 85 St, 85 Ave (458-6904); free guided hike, approx. 11 km at Ft. Ethier; June 11 (9am)

WHAT'S UP IN CHIAPAS? International Centre, U of A (462-1871) • A conversation with Juanita Cruz Jimenez, who will speak about the struggles facing indigenous women in Mexico • June 1 (7pm) • Free

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP <http://groups.yahoo.com/group/bw Edmonton> • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12-30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gutz Gone Wild Midnite, with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12-30) with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after-business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11455 Jasper Ave (488-5742) or contact@hivedmonton-toronto.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms). Speakers Series. Contact Kris kwells@ualberta.ca

LIVING POSITIVE 404, 10408-124 St. www.edmliving-positive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Community Potluck Dinner: 2nd Mon ea month (7pm) • Womens Spirituality Group: Drumming circle 2nd Wed ea month (7pm), in Rm 1 with Kucutzi • Bisexual Discussion Group: Mixed social and discussion group drop-in; 1st, 3rd Tue ea month (7pm) Rm A, with Vanessa edmbiggroup@yahoo.com • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; ttiqualiance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Wed (10:30am-3:30pm) with Jeff Bovee, 488-3234 • HIV Outreach: Drop-in circle every other Thu (7pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s 1st and 3rd Fri ea month, hosted by Robert Blatchford • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234 • Parents Rock the World Workshops: PFLAG series for parents and questioning children; Feb-June, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game 2nd and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ OuttaWak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

BECEL HEART AND STROKE RIDE FOR HEART Laurier Park (451-4545) • Canada's largest one-day charity cycling event • Sun, June 4 • Register at www.heartandstroke.ca/rideforheart

BECHA KPACHA-VESNA KRASNA Muttart Conservatory, 9626-96A St (496-8755) • A celebration of Ukrainian art featuring folk-art, choral concerts, pysanka demonstrations, traditional weaving, dancing and more • Until June 4

BEN CALF ROBE SOCIETY 12046-77 St (477-6648) • Open house celebrating 25 year anniversary, featuring breakfast, crafts, entertainment and more • Thu, June 1 (9am-3pm)

BIKE MONTH www.bikeology.ca • Bike to Work Breakfasts: SW High Level Bridge (88 Ave/109 St), June 2 (7-9am); Ezio Faraone Park (97 Ave/110 St), June 7 (7-9am) • Mocktails on the Bridge: Ezio Faraone Park (97 Ave/110 St), June 2 (4-6pm) • Free Movies: Art Gallery of Alberta (102A Ave/99 St) *One Gear No Brakes* with Lori-Ann Muenzer; June 7 (7:30pm) • Discussion and Movie Nights: Earth's General Store (2nd Fl, 10832 Whyte Ave); *Basic Bike Mechanics* discussion with We Are Traffic; June 8 (6:30pm) • People's Pedal Bike Share Party: McIntyre Park (83 Ave/104 St); Sat, June 3 (11am-2pm)

BRAIN INJURY AWARENESS WEEK • Westin Hotel; Kick-off Breakfast featuring Lesley Miller, Fri, June 2 (7-8:30am); \$35 • Anyoneose Auditorium (474-8870) *Physician-Patient Relations After Acquired Brain Injury* presented by doctors Peter Hum, Julianna Nagy, Shaun Gray, Lalith Satkunam; Fri, June 2 (noon-1pm) • Glenrose Hospital Auditorium (479-1757, ext. 229) Education Day: What is happening in your community? featuring Pam Haggarty, Dr. Louanne Lisk, Gioia Sallustio-Jarvis, Lydia Kawon, Curtis Anderson, Dr. Louis Francescutti, and the Networks with a drama presentation; Fri, June 9 (9am-3pm); pre-register

CRYSTAL KIDS STREET FEST 13008-122 Ave • Car show and the Lord Strathcona Horse Display, various bands play all through the day, Dangerous Guise (7-11pm in the beer garden) • Sat, June 3 (noon-11pm)

DREAMSPEAKERS FILM FESTIVAL www.dreamspeakers.org (378-9609) • 11th annual festival including films, workshops and events • June 7-10 • Citadel Theatre: Opening Night Gala with a preview screening of *Indian Summer: The Oka Crisis* with director Gil Cardinal in attendance; Wed, June 7; \$20

• Youth Day: for young storytellers, filmmakers, and actors; Thu, June 8 • Film Industry Trade Fair featuring industry professionals, Aboriginal artists, crafters, performers, and food in Churchill Square; Fri, June 9 • Celebrating with an evening with actors, directors, producers, politicians and the public to raise funds for the Aboriginal Walk of Honour in Edmonton; Sat, June 10; \$125 at TIX on the Square

FARMERS' DAYS Multicultural Heritage Centre (963-2777) • June 3 (12-3pm)

INTERNATIONAL CHILDREN'S FESTIVAL Arden Theatre, St. Anne Street, and other venues throughout St. Albert (459-1542/451-8000) • Featuring puppetry, theatrical, music, dance and storytelling • June 1-3 • \$9 (adult)/\$7.50 (child) \$2 (site activity), \$5 (workshop) • Tickets available at Arden Theatre box office, TicketMaster

KURIMOTO JAPANESE GARDEN SPRING FESTIVAL Devonian Botanic Gardens (987-3054) • Featuring Japanese cultural demonstrations, tea ceremonies, Chigire-E, Bonsai display, Karate and Kendo demonstrations, Koto, Wakaba kai dancers, and the Taiko Drummers • June 4 (1-4pm) • Regular admission rates apply

MEXICAN GALA Westbury Theatre, TransAlta Arts Barns, 10330-84 Ave (450-1757) • Dinner and show • \$50 at TIX on the Square • June 4 (5pm)

NABIS' BRAIN INJURY AWARENESS WEEK Westin Hotel (479-1757) • Kick-Off Breakfast, and featuring speaker Lesley Miller • Fri, June 2 (7-8:30am) • \$35

NEXTFEST Theatre Network, 10708-124 St. (453-2440) • The Syncreed Next Generation Arts Festival features the work of over 400 hot, talented young artists, from Edmonton and beyond—showcasing new works of dance, theatre, music, visual art, film and more! Nextfest 2006 is the birthing place for Canada's next wave of the arts • June 1-11

PUBLIC INTEREST AWARD CEREMONY Barnett House, 11010-142 St • Public Interest Alberta/Taking Action—Making a Difference: featuring speaker Mary Pat MacKinnon • June 3 (1-3:30pm)

PUNKY'S PICNIC Borden Park (468-7070) • Games, activities and entertainment, presented by the Youth Emergency Shelter Society to honour the memory of Corinne "Punky" Gustavson • June 11 (noon-4pm)

SECURE THE CURE www.aldrab.ca (447-2643) • 3km fun walk and 5km fun run fundraiser for diabetes research • Sat, June 10 (8:30am)

SPRING FLING FUNDRAISER Reed's Bazaar in Fort Edmonton Park • A sneak peek at the 2006-2007 Shadow Theatre season, a silent auction, hosted by Peter Brown • Sat, June 3 (8pm) • \$50 at TIX on the Square

A TASTE OF AFRICA St. Andrew's United Church (452-4454) • Experience a taste of Africa through story, music and food • Fri, June 2 (cocktails: 6:30pm, dinner: 7pm) • \$45, proceeds to support the Face to Face Zambia

KARAOKE

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (9pm); with Sonia, Prosound Productions

ECCO PUB 9605-66 Ave • Every Mon (9pm); with Sonia, Prosound Productions

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm); Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight); with Deb Thulin, Hot Karaoke Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm); with Prosound Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm); with Sonia/Prosound Productions

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

ORLANDO'S 1 • Every Wed (9pm-1am); with Off-Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-1am); with Off-Key Entertainment

PEPPERS Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby every Wed (9pm); with Colin and Darrell

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (482-1600), daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S St. Albert • Every Thu (9:30pm-2am); with Off-Key Entertainment

The elusive scientific search for a cure for assholeness

QUEER

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Growing up in a small town, where it was generally accepted the worst thing that could come from unprotected sex was pregnancy, the fear of catching an unpleasant sexually transmitted disease was never properly instilled in me.

Plus, since I never got laid in high school, me worrying about a "burning sensation" or "discharge" would have been putting the proverbial horse behind the cart (at a time before I would have been slightly aroused by that expression).

Thankfully, my raging case of naivité was eventually cured when I started dating a guy, who we'll call Steve. It was, admittedly, pretty casual, although I was immediately attracted to him. Maybe a tad infatuated, to be honest.

When summer came around, he left for a month-long vacation. While he was gone, I heard a rumour about him through my sister's best friend's gay best friend. Yes, I'm aware of how ridiculous that sounds, but restraint, common sense and I have never been very close.

Anyway, had the rumour been simply "He's a slut" or "He has a hairy back," I probably wouldn't have paid much attention. But she said that he was positive.

Whether what I had heard was true or not (the guy in question was out of the country and I didn't think discussing past sexual history was something to bring up over the phone since I should have already done it in person), it was still a bit upsetting.

I tried to gain some perspective on the situation by repeatedly listening to Reba McEntire's country-western AIDS ballad, "She Thinks His Name Was John," but it really wasn't getting me anywhere. So like any other good gay boy would do, I went to see my shrink.

I TOLD HIM THE SPECIFICS of the situation, to which he responded, "So what's the issue?"

Would I ever date someone who had HIV or AIDS? If I did, would I be putting myself at unnecessary risk? Does that mean I don't care about my own health? Should I get attached to someone who is sick and, save for car accidents and freak shark attacks, will probably die before me? After an hour of thoughtful discussion, he helped me arrive at some important conclusions.

"Why do you practice safer-sex?" So I don't get a disease.

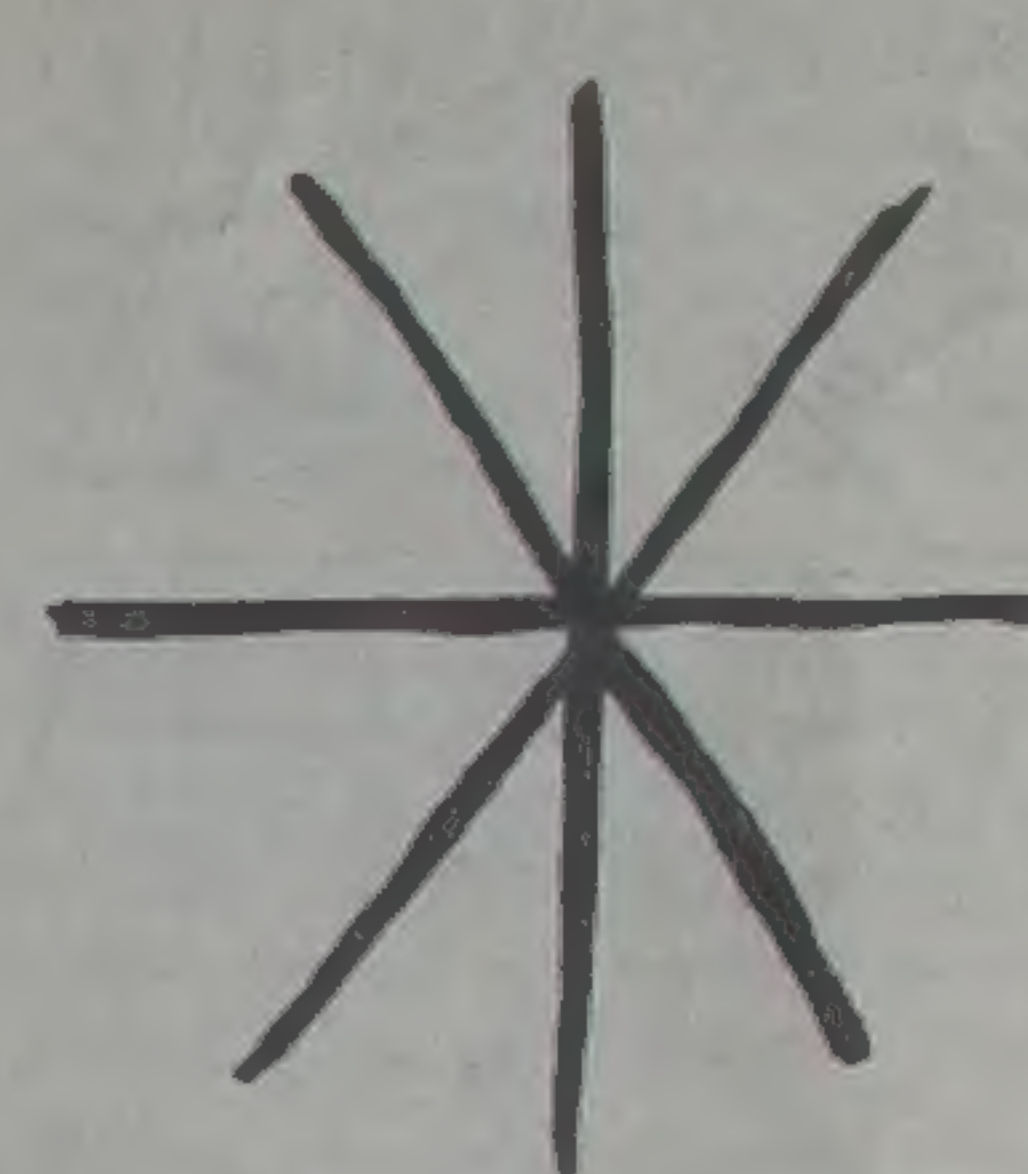
"Are you or have you engaged in anything considered high-risk sexual behaviour, with this guy or anyone else?" Nope.

"How well do you know anyone's past sexual history until you ask them?" I guess you don't.

"Are you scared of HIV?" Not any more than any person should be.

"That's good. It should always be on your mind, but the fear shouldn't be paralyzing. Do you know anyone with HIV?" Um, obviously no.

"It can be a very hard life to live. There's no cure, but it doesn't necessarily equal death either. People get sick all the time and have to live with things



much worse than HIV. All you can do is protect yourself and remember that, with any person, in any relationship, there's no such thing as no risk when it comes to sex." You're right.

So then what was the real issue? I guess I was just uninformed. Even though the risk of HIV/AIDS is one of the first things everyone undoubtedly associates with gay men ("You better be safe, *really* safe," was what my mom told me right after I came out to her), these days, it's hard to imagine that someone could be that stupid in the first place to contract it.

Actually, if you think about all of the judgment-impaired drugs and the prevalence of depression and low self-esteem in the gay community, it's actually not that hard to imagine.

Like the professional he is, my psychologist never explicitly told me what I should do. I came to the following conclusions by myself and finally learned one of the invaluable lessons I'd missed out on as a teenager: if you're going to pursue a relationship and be sexually active with someone, you can only lower your risk of catching something like HIV—the threat will always be there.

But assess the risk, be consciously safe, figure out what and who your partner's been doing and go from there.

I honestly can't imagine that the majority of new HIV infections between "men who have sex with men" are between two people who have taken the time to have a mature discussion about it beforehand.

But Steve wasn't going to be the guy I'd be able to test out this new-found insight with.

When he came back from vacation, I got my answer: he confirmed that no, he wasn't positive. While I was satisfied with his response, he was extremely offended by the question and the relationship ended.

It was probably my fault, because I had already assumed the worst to be true. At least now I like to think I know how I would act in a similar situation if it comes up again. Because there may be a cure for HIV someday, but I can say with complete confidence that there's never going to be a cure for being an asshole.

I learned another important lesson from the whole situation: when it comes to guys, I should never listen to my sister.

For some interesting reading and more information about HIV/AIDS, visit www.thebody.com, or check out local resources at www.hivedmonton.com and www.edmlivingpositive.ca •

ADSI CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

CLASSES

Always wanted to be a Martial Artist? Karate, Yoga & Weapons Classes. Call: Northern River Karate School 707 3693 to watch a class! www.ThreeBattles.com

Drop in Meditation Classes—Thursdays 7-9pm Practical guided meditations, teachings discussion and break. A warm community with resident Buddhist monk. Everyone welcome! Gameau United Pl. 11148-84 Ave Ph: 412-1006 www.MeditationEdmonton.org

FOR SALE

Two tickets to George Strait for concert on June 3 at Rexall. \$100 each. Phone Kris at 965-6129. Regular tickets are \$140.

HELP WANTED

Dramaworks: Theatre workshops for adults, July 6-9 & 13-16. For information call 422-8162 or visit www.theatreAlberta.com

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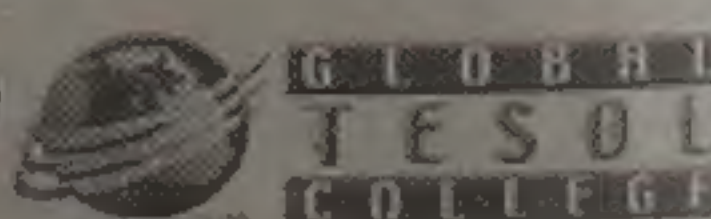
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Artworks and volunteers needed a.s.a.p. for benefit concert against violence. (June 15)
Contact Natalia 907-3353.

Female screenwriter - sitcoms. Looking to write something rich. Mike 634-1134.

ARTIST TO ARTIST

Vinok Worlance: FREE dance classes for anyone interested in learning world dance forms. June, Mon and Thu, 7-9pm at the Chateau Louis, Kingsway. Info/register Ph Doyle Marko 454-3739, e-m: doyle@vinok.ca.

Northern Light Theatre general auditions: Fri, June 2, Sat, June 3 (11am-5pm); Third Space 11516-103 St. Info: Ph Jason Magee 471-1586.

Heart of the City Festival June 10! Looking for artists who live, work or volunteer in the downtown area. Display and sell your art. Ph Lorinda @ 238-1320 or Red Strap Market for info.

Call to Enter: ArtsHub Studio Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

MUSICIANS

Female rock vocals needed for recording project. Contact Ian at Chrystal Sound Recording Studio 447-3462.

Mervyn Albin is currently seeking career oriented hard rock drummer, able to alot three nights a week for rehearsal. 721-8993

Procol Harum tribute band looking for keyboards (organ, synthesizer, piano) with lead vocals, bass and lead guitar, and 3 back-up singers. Call Gary, 413-6835 (evenings at 989-0599).

Drummer, bassist needed for r'n'b/diverse group - committed, mature and clean only. Downtown Richard 702-6979.

VOLUNTEER

Benefit concert against violence (June 15) need volunteers a.s.a.p. contact Natalia 907-3353.

Mennonite Centre is seeking volunteers for English tutors, part-time van driver, and High School science and XCALM tutors. Call Marty at 423-9516.

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VOLUNTEER

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P.A.L.S. Donate your gently used books. Drop-off at Coles, Chapters or Indigo (until June 15).

The Works Art and Design Festival, June 23 to July 5. is looking for volunteers to fill a variety of positions. Call Volunteer Coordinator Mary Elizabeth Archer at 426-2122, ext. 230 or e-mail her at volunteer@theworks.ab.ca to sign up today!

Race Ride for Heart: Sun, June 4 (10am) at Laurier Park. Canada's largest one-day cycling event. Celebrate a victory against Heart Disease and Stroke. www.heartandstroke.ca/rideforheart, or ph 451-4545.

Volunteer for the **Edmonton International Street Performers Festival July 7-18.** Call Linda at 425-5162, email at volunteer@edmontonstreetfest.com, or apply on line at www.edmontonstreetfest.com.

Help to broadcast news nationally for the blind and print-restricted! Email: edmonton@voiceprint-canada.com, or call 451-8331.

Volunteer Your Instructor wanted at Strathcona Place Senior Centre. Ph Rita Mihalcsak, 433-5807.

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- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

ADVICE

ALT.SEX.COLUMN

ANDREA WEMERSON
altsex@altsexcolumn.com

Andrea is about to deliver twins, so enjoy this hard-to-forget classic from the vault.

DEAR ANDREA:

You once ran from a letter from "Stretch," who was interested in stretching his scrotum. As someone with naturally occurring low-hangers, let me just say they seem to have minds of their own, finding their ways into the most unexpected places. A playful smack on the ass from my boyfriend can leave me writhing in agony. Even sitting can be risky.

I don't see any advantage to having low-hangers, unless of course Stretch finds them aesthetically more pleasing than more traditional balls.

LOVE, TOO STRETCHY

DEAR TOO:

People who write in for ball-stretching advice rarely mention why they'd want to do such a thing, come to think of it. While many, I assume, are seeking sensations having something to do with gravity, drag and, um, wind resistance, I'd file permanent scrotum-stretching with all the other piercings, dilations and bifurcations. They are varyingly extreme expressions of that human yearning for self-transformation.

While most people are content with, say, colouring their hair or decorating

their skin, others feel driven to use their bodies as a plastic medium. While I agree with you that altering a particularly vital and vulnerable body part to swing ever more freely in the breeze seems ill-advised, it is not particularly surprising.

LOVE, ANDREA

DEAR ANDREA:

I think I have a crazy foot fetish. I love it when a woman gives me a back massage with her feet. I like it when a woman knees/kicks me in the balls and I fall to my knees in pain at her feet. I reckon I'd would probably love it if a woman continuously kneed/kicked me in the balls until I surrendered. What's wrong with me?

LOVE, KICK ME

DEAR KICK:

Eh, nothing much. You're a run-of-the-mill kinky foot-fetishizing ball-kickie male submissive; join the pack.

Getting groin-kicked is surprisingly common fantasy material, although perhaps unsurprisingly, few guys really wish to act out the full-contact version. Many men, for instance, are willing to pay a well shod woman to sorta kick them in the balls. Of course, there are people who wish to go all the way—there always are.

While there are numerous "goddesses" and the like willing to pop you one in the nuts, most will charge you stiffly for the privilege. If you can afford it, great. Otherwise, there are of course fine con-

sumer products available from, like, you got it, www.groinkick.com

There are reasons besides mo many men would rather dream groin-kicked than actually experience it. It hurts, and it can cause perma age. Do be careful.

LOVE, ANDREA

DEAR ANDREA:

I used to kick and knee my brother in his testicles a lot, and I still do sometimes. He thinks that he can no longer have kids.

Is this true? Can a guy be unable to have kids from being kicked in the testicles?

LOVE, BALLS-BUSTING SIS

DEAR SIS:

You still do this? What the hell for? Do you think it's funny? That wasn't a rhetorical question—I really do hear quite often from men who find that women think kicking them in the balls is funny. As I've written before, it seems to have some sort of pseudo-feminist, "get back at 'em and get 'em good" kind of component, but you know what? It's not political, and it's not funny. It's just loutish, stupid and mean.

It's unlikely but possible that your brother has been rendered infertile by your mistreatment, especially if both testicles are badly damaged. He ought to have his balls examined, and—if he's been allowing you to beat him up all these years—perhaps you both ought to have your heads examined.

LOVE, ANDREA

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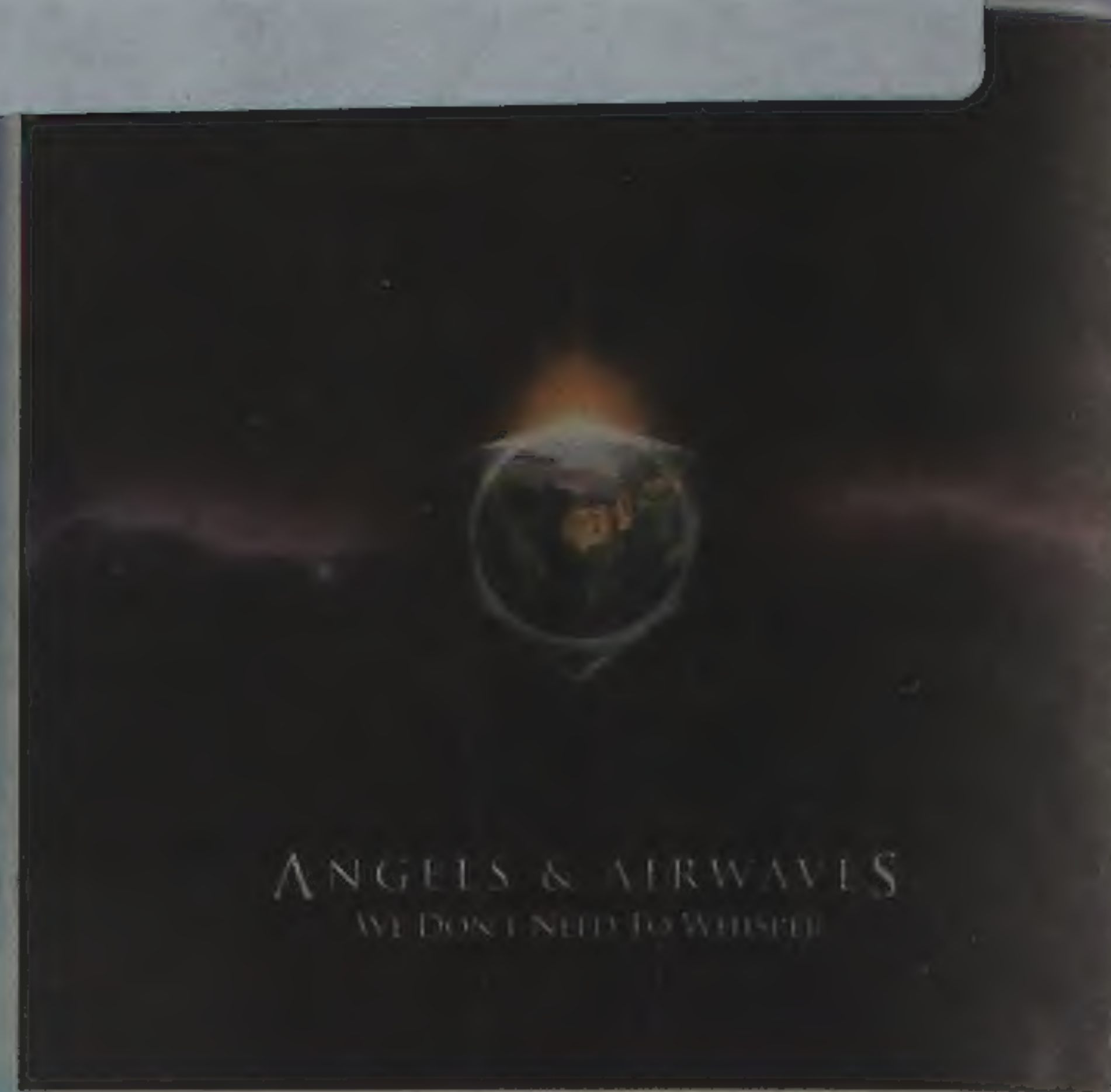
EVERY MAN FOR HIMSELF

After the massive world-wide success of "The Reason", Hoobastank returns with their unparalleled new cd, "Every Man For Himself," featuring the hit singles "If I Were You" and "Inside of You". Hoobastank have established themselves as one of the top pop-rock bands in the world with their 2004 "The Reason", garnering them three Grammy Award Nominations. With their new album "Every Man For Himself", Hoobastank are back with the ballad sound that made them huge. The first single, "If I Were You", is a song that will appeal to those who found the band through the massive radio play for "The Reason." Yet Hoobastank have not forgotten their rock fan-base, evident in tracks like "Inside of You".



DECEMBERUNDERGROUND

The most highly anticipated punk album of 2006 has arrived. "Decemberunderground" from AFI veers from their first album of straight-up vintage glam style as heard on the first single "Miss Murder", and continues to the stark and stunning sound of "Love Like Winter" and "The Interview". The longtime AFI fan need not worry, as "Decemberunderground" features many familiar AFI trademarks, from the slash and burn of "Kill Caustic" and "Affliction", to the balladic finale of "Endlessly, She Said". AFI continues to change with every record as both old fans have come to expect and new fans will embrace.



WE DON'T NEED TO WHISPER

The debut album "We Don't Need To Whisper" from Angels And Airwaves, features eleven epic tracks including the smash hit "The Adventure". Angels And Airwaves consists of musicians that have played in some of the most successful punk and punk-pop bands in recent memory, including Tom DeLonge of Blink-182, Ryan Sinn of The Distillers, Atom Willard of The Offspring, and David Kennedy of Box Car Racer. Angels And Airwaves are about to make a very big name for themselves with mind-blowing songs like "Valkyrie Missile", "The War", and the first single "The Adventure".

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